BARBOUR'S
PRIZE NEEDLEWORK SERIES

No. 4.

A TREATISE ON
LACE MAKING
EMBROIDERY
and NEEDLEWORK
with

IRISH FLAX THREADS

Published by
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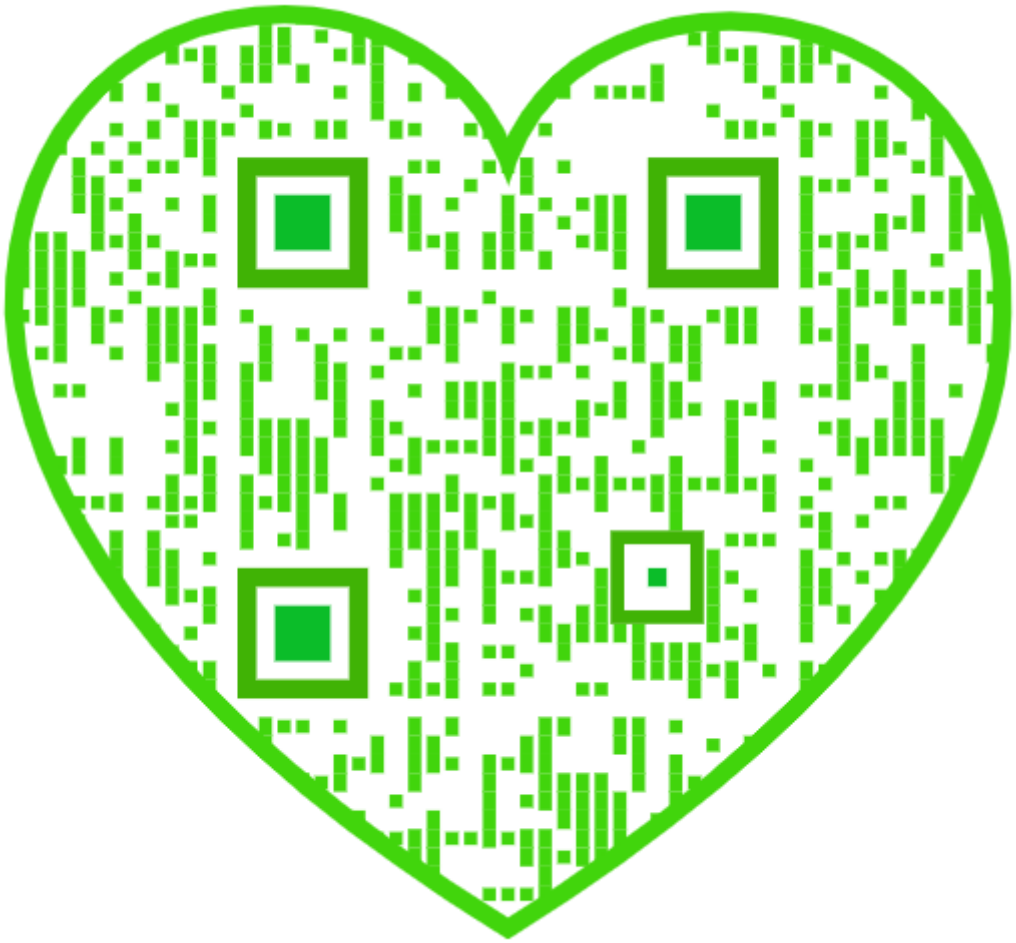

BARBOUR'S IRISH FLAX THREADS

Received Highest Awards at the World's Fair, 1893.

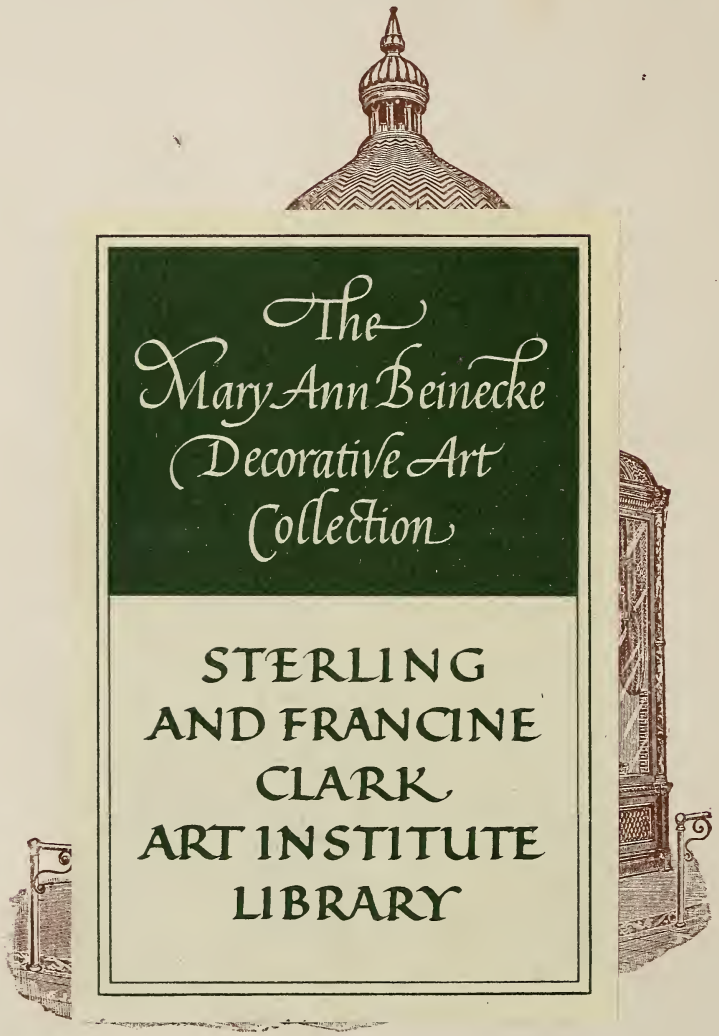

EXHIBIT OF BARBOUR'S IRISH LINEN THREADS
IN MANUFACTURES BUILDING.

SPECIAL MERITS.

Distinguished Excellence,
Uniformity, Strength,
Adaptability, Durability.

NARCISSUS DESIGN.

THE Narcissus is a favorite flower with all needle-workers, commended by its simplicity of outline and the ease with which it may be transferred to any fabric, no less than by its effectiveness. The design shown by the colored illustration is from the original, for the production of which **Shade Nos. 1, 3, 10 and 21** Barbour's Ulster Rope Linen Floss were used. It may be applied to the decoration of many articles of home use and ornament. A portiere of snuff-brown linen recently noticed had a similar design repeated to form a "growing border," for frieze and dado. It was wrought in the shades given of Ulster Rope Linen, and anything more artistic than the rich golden blossoms, blending into orange, with the long slender leaves in the tender shades of green, can not well be imagined. The portiere was finished with a knotted fringe of the Rope Linen combining the several colors used, made by hand of the pure flax thread. The suggestion may be most artistically carried out in the production of window draperies, choosing an ecru or white linen for foundation, and for the straight valance or lambrequin which is again obtaining for mantels and windows.

A new use is being made of Kensington embroidery by ladies who take as much pride in the products of the needle as does the artist in those of the brush; pieces of work are handsomely framed and hung as are paintings in parlor, drawing-room and chamber. With the wide range of shades developed in Ulster Floss, any coloring which may be obtained by the artist in oils is possible. What could be more artistic than "a yard of daffodils," produced by a repetition of the design given?

NARCISSUS DESIGN.

BOOK NO. 4.

BARBOUR'S

PRIZE NEEDLE-WORK SERIES.

EBSFORD, MARY E

A TREATISE

ON

LACE-MAKING, EMBROIDERY, AND NEEDLE-WORK

WITH

PUBLISHED BY
THE BARBOUR BROTHERS COMPANY.
1895.

BOOKS No. 1, No. 2, No. 3,

AND

BOOK OF INSTRUCTION FOR MACRAMÉ LACE MAKING

are still in print, and will be sent to any address upon receipt of ten cents each. In addition to Patterns for work, they contain general directions for Crocheting, Knitting, Antique or Guipure Lace, Darned or Embroidered Net, Tatting, Embroidery, and instructions how to properly wash Embroidery and Tatting.

If consumers find difficulty in procuring Barbour's Linen Thread from their local stores, it will be sent from The Barbour Brothers Company, New York, to any address, postage paid, upon receipt of stamps or silver, as follows:

3-cord, 200-yards spools, dark blue, white, whited brown (or ecru), and drabs	10	cents	ea.	spool.
3-cord, carpet thread, any color	5	"	"	skein.
00 Ulster rope linen floss, any color, 80 shades,	5	"	"	"
No. 4, etching flax, any color, 80 shades . .	5	"	2	skeins.
Crochet thread, balls, gray, cream, and white.				
Nos. 16, 18, 20, and 25	15	cents	per	ball.
Nos. 30, 35, 40, and 50	20	"	"	"
Nos. 60 and 70	25	"	"	"

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BOSTON

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1784 1895

AGAIN we greet the friends we have made and are making through the medium of our "Prize Needle-work Series." To know that this circle is so constantly and rapidly widening is a great pleasure. It is no less gratifying to read the letters received from ladies in all parts of the country expressing appreciation of our efforts, and commendation of Barbour's Irish flax threads; for, while one's best should always be aimed at for its own sake, there is certainly a deep satisfaction in feeling that work is so highly valued by those in whose interest it is done.

Credit should be given where credit belongs, however, and that the "Needle-work Series" is continually increasing in popularity is due to the superiority of its personal contributions. In these symposiums, representing every variety of needle-work, will be found something to fill any requirement; and while we believe No. 4 will be conceded the palm of excellence thus far, ladies will desire to possess the entire series, since there is no duplication of designs. There seems especial cause for congratulation in the fact that the entire compendium may be classed as original with its contributors.

We wish to call particular attention to the colored plates in this issue. These were made from original designs prepared by Mrs. Hedwig Muller, 44 West 64th Street, New York, one of the most efficient teachers of art needle-work in that city, and who cordially recommends our Irish flax threads for all classes of work. While the engraver has performed his task faithfully, it is beyond typo-

graphical art to reproduce the rich lustre, and smoothness, and perfect shading of the originals; this can only be done with the embroidery needle, threaded with Ulster floss. We take much pleasure in presenting these plates, however, knowing that they cannot fail to please the ladies, and will make thousands of new friends for the flosses among those who have not known of their beauty and utility. To all who desire and are not able to obtain the Ulster rope linen and etching-flax of their dealer, we will send our new color-book, containing nearly eighty shade samples, on receipt of ten cents. This price does not cover cost of production, but will afford our friends opportunity to make choice of shades for any work they purpose doing.

Attention is also called to the netted draperies, illustrated on page 68. While the work is not difficult, nothing can well be imagined more effective than these soft, rich, heavy curtains, lustrous with the sheen of flax, and increasing in beauty, if possible, with successive launderings. The design is an original one, and the lady whose work it is may well feel pride in it. We may be pardoned, also, especial reference to the scarf in Danish antique embroidery, on page 93. It is a work of art, literally, and shows the estimation in which Barbour's Irish flax threads are held in other countries than our own.

The field of flax is constantly enlarging as ladies come to recognize more and more fully its value — combining, as it does, lustre, strength, and smoothness — in embroidery, and lace-work of all descriptions. The peculiar appropriateness of flax for the embellishment of altar-cloths and table-linen need not be commented upon, while for application to the various art stuffs so much in vogue for table-covers, portières, and other articles of household use and ornament, the Ulster rope linen floss stands preëminent. Scarcely a month passes that it is not applied to some novel idea in embroidery, in the evolution of which effectiveness is aimed at rather than conformation to rule. Just now the copying of blue and white china, in embroidery, bids fair to become a decided "fad;" and a line of new delf shades is being added to the generous range of colors already presented. We thank the ladies for many suggestions

received, some of them very valuable. In accordance with these, the Ulster etching-flax, for outlining and solid embroidery, has been prepared in all the shades of the Ulster rope linen floss, the new lace-threads, No. 120 and No. 150, have been put upon the market, with Barbour's honiton lace-thread, 2-cord, No. 250, surpassing in smoothness and texture the French threads so long used for fine needle-work. It is equal in fineness to about No. 1000 of the French thread. Other suggestions are under consideration; we shall be glad to receive them further.

To one suggestion, not accepted, we wish to refer; it is that our Irish flax threads be made in shaded colors for crocheting, as is done with cotton threads. We do not feel that this would be desirable. There is nothing at all artistic in these productions of shaded thread; indeed, to the cultivated eye they possess an abnormal ugliness. After laundering, such work is not even presentable, and the readiness with which cotton is known to soil renders its life remarkably ephemeral. As a lady of taste remarked in our hearing not long ago, "It will not look nice, even while one is working on it," which is very true.

Again, and even at the risk of repetition, we must impress upon our friends that the flax threads alone should be used for all varieties of lace-work. Our own personal experience in the sale of crocheted, knitted, bobbined, and other laces emphasizes this point. Cotton laces are not salable, and the making of them for such purpose leads only to disappointment. This we have learned by experience, and the lesson is an important one. As has been previously stated, the use of cotton thread in lace-work is a waste of time and labor. Ladies of large experience in the sale of hand-made laces understand this so thoroughly that they invariably stipulate the variety of thread to be used in filling their orders. And this brings us to another point: We are preparing albums of laces to take orders from, and will gladly receive samples from any friends who may wish to place work on sale. These samples must be made of Barbour's Irish flax threads, the number of thread used in each designated, and the price per yard. Our only object is to assist those desiring to do so in the disposal of their handiwork, and

no charge will be made unless an album is placed in a women's exchange, in which case ten per cent. commission is usually deducted by the lady managers.

It is probably unnecessary to suggest that any lace design in our Needle-work Series, for which a fine thread is specified, may be effectively copied in the coarser numbers, much depending on the use to which the trimming is to be put. No. 40, No. 50, and No. 60 make especially rich crochet laces. Any article of needle-work published will be procured, to order, for those desiring it.

The plan of purchasing articles has succeeded so admirably that it will be continued. As a rule, the departments of knitting, crocheting, tatting, etc., are more abundantly supplied than those of embroidery. Purchases are made at any time, so there need be no hesitation in sending work. It is well to suggest the length of time any article may be retained for other disposal in case it should not be suitable for our own use. We are always glad to make sale of work, if possible.

Contributions must consist of sample or samples of work, with directions carefully written out, stating shades and size of floss, number of thread, size or number of needles, etc., together with the quantity of material required for the article in question. Samples of lace-work should be made from directions after the latter are written out, thus ensuring their absolute correctness. It is, of course, imperative that all work be done with Barbour's Irish flax threads. These threads and flosses are suited to every requirement, and ladies having once used them for any grade of needle-work will assuredly take no other. Original work will receive especial attention. If not original, contributors will kindly state from what source the design submitted was obtained. The quantity of lace made from a spool of thread should be designated. Articles will be carefully examined upon receipt, and, if accepted, payment will at once be made. Price must be plainly marked upon every article, which will be returned, charges prepaid, if not available. Contributions should be sent to The Barbour Brothers Co., Needle-work Department, 218 Church Street, New York, charges prepaid. Any materials or patterns of work used in the "Prize Needle-work Series" can be furnished, and

the editor will gladly send information concerning such to all desiring it, on receipt of stamp.

MARY E. BRADFORD.

Address all communications to

THE BARBOUR BROTHERS COMPANY,
NEEDLE–WORK DEPARTMENT,
218 CHURCH STREET,
NEW YORK.

SEPTEMBER, 1895.

DEPARTMENTS.

Department No. 1. — Knitted, crocheted, tatted, and Maltese (or hairpin) laces.

Department No. 2. — Articles in knitted, crocheted, tatted, and Maltese work, other than lace, designed for use and ornament, such as bed-spreads, tidies, toilet-sets, purses, etc.

Department No. 3. — Netted, macramé, and bobbin (or pillow) work, such as lace, lambrequins, drapes, parasol-covers, etc.

Department No. 4. — Articles in Italian, gobelin, cross-stitch, flat, and similar embroidery, including darned net.

Department No. 5. — Articles in cut-work, Kensington, outline, Hungarian, and other embroidery of like nature.

Department No. 6. — Articles in drawn-work, English point, or of any description, other than specially noted, in which the Irish flax threads are used to advantage.

COLORS OF FLOWERS.

Ladies are sometimes puzzled to select those colors which will give effective results, and most faithfully represent nature. Frequently the selection may well be left to the saleswoman in a regular art needle-work department; but for the benefit of those who have not this resource, or are making choice by mail, we suggest shades to be used in some flowers most frequently copied. A little study of the natural flower on the part of the needle-worker who has the Ulster rope linen shade-card at hand, will enable her to make most satisfactory selections; and this is the wiser method, since the choice of shades, as below, can be but suggestive. Take the pansy, for example; the colors are so varied that an error can scarcely be made, if one will study the natural blossoms. Small flowers or leaves require a less number of shades than larger ones, and sepals and young leaves are of lighter shades of green than larger and older ones. In working, as example, the wild-rose, shade from light to dark, beginning the outer edge of petal with the lightest shade used, working the edge smoothly, but taking irregular stitches toward the centre. With the next shade, take stitches between those first made, still working toward the centre of petal, thus perfectly blending the shades. We shall be glad to receive suggestions from ladies as to additional shades needed in their work.

Apple blossoms: Shades 110, 111, 112, with 2 for centre.
Asters — yellow: ½, 1, 2, 3, and 4.
Asters — purple: 100, 100A, 100B, 101, and 102.
Buttercups: ½, 1, 2, and 3.
Calla-lily: 40 and 1.
Cat-tails: 131½, 133, 134, and 81.
Clematis — purple: 100, 100A, 100B, 101.
Clematis — pink: 110, 111, 112.
Convolvulus: 50, 51½, 52, and 53, 100, 100A, 100B, and 101.
Daisy — white: 40 and 41, 3 for centre.
Daisy — yellow: 4 and 4½, centre of 13.
Dandelion: 1, 2, 3, and 4.

Geranium — red: 60, 61, 62, with 43½ and 44; white: 40 and 41; pink: 80 and 82, 110, 111, 112, 120, and 121.

Golden-rod: 2, 3, 4, and 130.

Iris: 100, 100A, 100B, and 101.

Jasmine — white: 40 and 41; yellow: 1, 2, 3, and 4.

Marigold: 2, 3, and 4.

Nasturtium: 2, 3, 4, 4½, 5, 6, and 7.

Pansies: ½, 1, 2, 3, 4, 4½, 5, 6, 7, 41, 42, 83, 100B, 101, 102, 132.

Pond-lily: 40 or 41, with 3 for centre. Leaves, 30, 30½, 31.

Wild-roses: 110, 111, 112, with 10, 11, 12, 13, for leaves, or according to taste.

General range of color for leaves: 10 to 21, inclusive.

For smaller flowers use the Ulster etching-flax, size 4, which comes in the same shades as the rope linen.

The Ulster rope linen floss seems peculiarly adapted to the great variety of embroideries, unconventional both as to design and execution, which are growing more and more in favor. Any sort of stitch is permissible, or any harmonious combination of colors. "Do as you like, so that the result is effective," seems, in substance, the order of the hour among needle-workers; and so individual tastes are given precedence rather than established form, and the embroiderer takes pride in having her work differ from that of others. Denims, heavy linens, etc., are multiplying with the demand for such materials, and for use upon all of these the Ulster rope linen floss has acquired the popular favor.

Explanation of terms used in knitting and crocheting will be found on page 128.

DEPARTMENT 1.

LISBURN LACE.

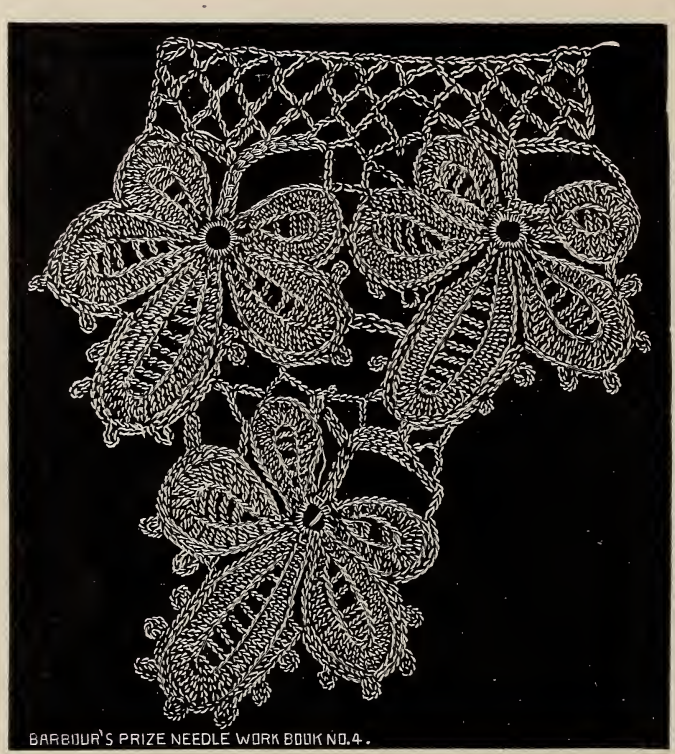
[Contributed by Miss MAE F. MURPHY, Easthampton, Mass.]

Materials: Barbour's Irish flax thread, No. 50, in balls, or 3-cord, 200-yards spools, and steel hook, size 0.

The leaves are made first, then the picot edge to join them, and lastly heading. For the leaf:

Ch 8, join; ch 12, 1 tc in 4th st, ch 1, miss 1, 1 dtc in next, ch 1, miss 1, tc in next, ch 1, miss 1, dc in next, ch 2, 2 dc in ring. This completes 1st section. Next section, ch 17, tc in 5th st, ch 1, miss 1, dtc in next, ch 1, miss 1, dtc in next, ch 1, miss 1, tc in next, ch 1, miss 1, stc in next, ch 1, miss 1, dc in next, ch 2, 2 dc in ring. For 3d or middle section, ch 23, tc in 5th st, * ch 1, miss 1, dtc in next, repeat twice, ch 1, miss 1, tc in next, repeat once, ch 1, miss 1, stc in next, ch 1, miss 1, dc in next, ch 1, miss 1, dc in next, ch 2, 2 dc in ring. The 4th section is made like 2d and 5th like 1st, with 4 dc after it instead of 2. Then make 2 dc in 1st 2 sts of 1st section, stc in next, and 1 tc in every st around section, working in back loop, and widening in middle st by putting 3 tc in it; finish the section as begun*; work 2 sc on 2 dc in ring, and crochet around all the sections in same way. With a little care the leaflets may be given a gracefully rounding appearance, and on this much of the beauty of the work depends. When all the sections have been worked around, put 2 sc over 4 dc in ring, and you are ready for the stem: Ch 15, turn, miss 1, 1 dc in each of next 9 sts, ch 6, miss 1, dc in each of remaining 5 sts (working in back part of sts), then 1 dc in each of remaining 5 sts of original ch. Fasten next to 1st section, and break thread. This completes a leaf. Make as many as desired.

For picot edge: Catch in end of short arm of stem, fasten in upper side of 1st section, so it will lie flat, which will be in 5th or 6th tc. In making Irish point crochet it is often impossible to give explicit directions as to exact number of sts, and the worker uses her judgment. Ch 6, miss 2 tc, dc in next, ch 5, miss 2, dc in next, catch in corresponding st of next section (joining so that the



Lisburn Lace.

work will lie smooth when finished), ch 5, miss 3, dc in back of next 3 sts, ch 5, catch in 1st to form picot, dc in back of next 3 sts, another picot, 3 dc, catch in middle section, * 3 dc, 1 picot, repeat until there are 7 picots, 3 dc, catch in next section, and around this make 4 picots, separated by 3 dc, with 3 dc before and after, catch in last section, dc in each of 3 sts, and catch in middle st of 2d section of next leaf. Repeat directions for picot edge to end of lace, catching 2d picot on middle section of each leaf to 2d

picot of 4th section of preceding leaf. To join the last leaf, catch thread in short end of stem, fasten to 1st section of leaf as directed above, ch 3, catch in 2d picot of 4th section of 1st leaf (a glance at the illustration will make directions clear), ch 2, miss 2 sts of last leaf made, catch in next, ch 3, miss 1st picot on middle section of 1st leaf and fasten in next, ch 3, miss 2 sts of 1st section of last leaf, dc in next 3 sts, fasten in next section, 3 dc, 1 picot (ch 2, catch in 3d picot of middle section of 1st leaf, ch 2, catch in 1st st of picot just made), then work around leaf with picot edge as directed, making 6 dc in last section instead of 3. Ch 4, catch in end of stem, ch 3, catch in 3d picot of middle section above, ch 3, miss 3 sts of stem, fasten in next, ch 1, catch in next picot, ch 3, catch in middle of stem, ch 2, catch in next picot, ch 4, fasten at end of stem and break thread.

To make the heading: Fasten thread in last section of top leaf, ch 4, catch in end of stem, ch 6, miss 3, catch in next, ch 6, catch in angle, ch 6, catch in other end of stem, ch 6, miss 3 sts of 1st section, catch in next, ch 6, miss 2, catch in next, then dc again in section directly opposite, ch 6, miss 2, catch in next, ch 4, catch in upper side of 1st section of next leaf, ch 4, catch in end of stem, ch 5, catch back into 6 ch last made, ch 3, catch in centre of next 6 ch, ch 6, turn again, and catch in centre of 5 ch, ch 6, catch in end of stem, then repeat to end of lace. The next two rows are simply chs of 6 caught in centre of 6 chs of previous rows. The last row consists of chs of 3, caught in centre of previous chs of 6. If desired, the chain-work may be made to resemble the popular laces of to-day more strongly by adding picots to the plain chs.

This lace is somewhat tedious to make, but well repays all the time and care expended upon it by its beauty, durability, and richness of appearance. A beautiful point-lace collar is made by combining the leaves with roses, shown elsewhere, or the leaves may be used alone for this purpose. One point is pretty to adorn the end of a tie. A very handsome set, collar, cuffs, and girdle, were recently crocheted in this pattern, using Barbour's Irish flax thread, ecru. This thread cannot be surpassed for what I consider the most exquisite of crocheted laces, "Irish Point."

KELSEY LACE.

[As illustrated in recent advertisements]

Materials: Barbour's Irish flax thread, No. 40, 3-cord, 200-yards spools, and steel hook, No. 1.

The skeleton part of this lace is crocheted first, then basted on stiff wrapping-paper and a network of threads worked on the wrong side.

The medallions in the points are made first, and joined, then the figure above each; next the figure is repeated above the last row, after which the heading is made, and the roll-picot edge. The daisies are made separate, and joined in the largest open spaces where the figure rows join. Will give explicit directions for the medallion and figure, and how to join.

Begin medallion with 8 ch; join.

1. Ch 5, 9 tc with 2 ch between in ring, ch 2, and join to 3d of 5 ch.

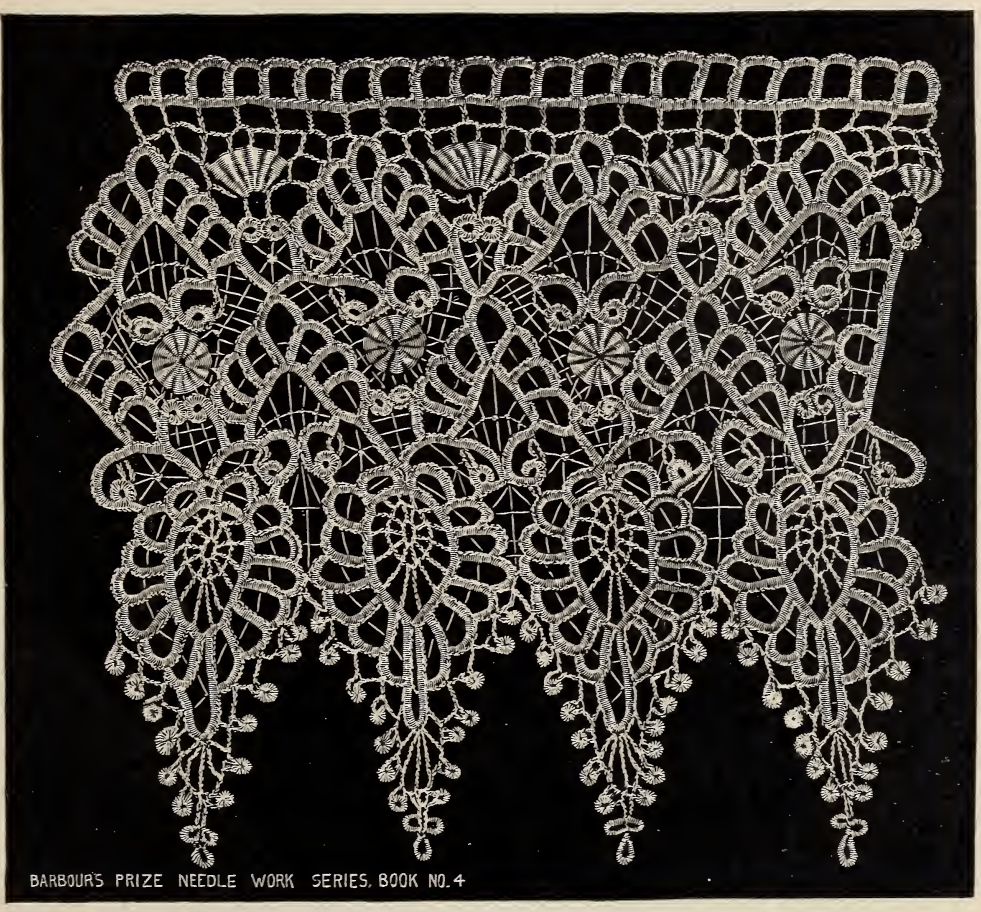
2. Ch 3, tc in space, ch 3, tc in tc, ch 3, tc in tc, ch 3, dtc in tc, ch 3, long st (o 3) in tc, ch 3, 2 long sts (o 4) separated by 3 ch in sp, ch 3, work down other side as 1st, ending with 2 dc in sp.

3. 7 dc in sp, ch 10, fasten back in 1st dc, turn, fill ch with dc, 5 dc in sp, ch 10, fasten back in 3d dc of last scallop (counting back), turn, fill ch with dc, 3 dc in sp, ch 10, fasten back in 6th dc, fill with dc, (3 dc in sp, ch 12, fasten in 9th dc of last scallop, as before, fill ch with dc), repeat 3 times more, 1 dc in sp (this comes in the very centre, between longest sts), ch 20, fasten in 12th dc of last scallop, fill with dc. Work other side of medallion like 1st. Make as many medallions as wanted. They may be joined as worked by the scallop on each side that touches as they lie in a row (that which is enclosed in parentheses being the one) or caught together with needle and thread.

To save space, will give directions for figure above 2d medallion, which will be the same as all others, save 1st and last, these being worked only half to make beginning and ending more even.

Fasten thread between 2 middle scallops of broad end of 2d medallion, those covering 1 sp and part of next, ch 30, fasten back

(always with sl-st, taking needle out of st, inserting in place designated, and drawing dropped st through, thus making a close fastening) into 6th st from needle, 5 dc in little loop thus made, ch 5, fasten in 13th st of ch, ch 5, 5 dc in same loop as before, ch 2,



Kelsey Lace.

fasten in 2d scallop on right-hand side of medallion, ch 2, 3 dc in loop, 10 dc on ch before 5 ch, and 3 dc on other side, ch 24 (on 1st medallion 12 ch with 2 scallops would be used), fasten back on corresponding place of 1st figure, turn, and fill this ch with scallops, 3 on each side of 10 ch, fastened back in 8th dc of previous scallop, with 1 in centre of 15 ch with 1 dc on ch be-

tween, as in medallion, the others having 5 dc between. The 1st scallop is joined to the little scroll of previous figure. Work 5 dc on original ch, after filling ch of 24, ch 12, fasten back on 6th, fill loop with 10 dc, 5 dc on ch, catch to last scallop made, 5 dc on ch, fasten and turn, filling remainder of 30 ch with 5 dc. Next section is now made, being like that over 1st medallion.

Without cutting thread, when neatly joined, ch 18, fasten back into 6th, work 5 dc in loop, fasten to opposite little scroll, 5 dc in same loop, 5 dc on ch, ch 25, fasten back in 6th (from needle), 5 dc in loop, ch 5, fasten in 13th ch, ch 5, 5 dc in loop, ch 2, fasten down on 2d scallop of medallion (left side), ch 2, 3 dc in loop, fill remainder of ch with dc, join to scroll and finish with dc, on right side, fasten well and cut thread. Work this figure over each medallion, also over figures just made, starting them on the point of each figure. This leaves an open space between figures which are filled in with daisies of 11 roll-sts, putting thread over needle 15 times. These roll-sts are very simple, although they may seem a little difficult to the beginner. After winding thread around needle, hold all between thumb and first finger, gently working the needle back. The "knack" of making them will soon be acquired.

The heading is made of rows of dc, tc, and dtc, the dc coming over centre of scallop figure, in order to make a straight edge. The last row is of tc with 5 ch between, missing 5 sts; then make a row of scallops, joining as directed for medallion and scallop-figure, filling all with dc.

A roll picot edge is worked around the point, each roll of 15 loops. In the point of medallion are 3 extra long sts to make it deeper, and over these a clover-leaf picot, consisting of 1 roll of 25 and 2 of 15 loops.

By choosing a finer number of Barbour's Irish flax thread a narrower lace may be had. Any of the handsome collars or laces in this particular style may be readily copied in this way, the first being worked with chs covered with dc, then filled in with threads woven back and forth in any fashion liked. It is really very easy, although difficult to describe, and there will be little if any trouble experienced by one at all expert with the crochet needle.

DAISY LACE, WITH CORNER.

[Contributed by HANNAH MIDDLETON, Lesan, Iowa.]

Materials: Barbour's Irish flax thread, No. 100, 3-cord, 200-yards spools, steel hook, size 000. This makes a beautiful lace for handkerchiefs. Choose other numbers according to use for which the corner is designed. No. 35 makes a showy lace for table-cover or curtains.

The petals of daisies are worked in afghan stitch. Ch 9, turn, take up each loop, keeping all on needle; then work off 2 at a time until but one remains. Work back, sc in 1st st, dc in others, sc in 1st ch at beginning. Make 8 more petals, after each sc between that and previous petal, join 9th to 1st, and sc up side to tip. Ch 7, sc in next tip, repeat from * around; ch 5, dc in centre of 7 ch, ch 5, dc in sc of last round, repeat around, and sc in 1st 2 sts of 5 ch, ch 7, dc in centre of 5 ch, repeat around, break thread, and fasten securely. There will be 18 loops around daisy; after 15th loop on 2d daisy, join to 1st in 10th loop from fastening, ch 3, dc in centre of 7 ch of previous circle, ch 3, dc in centre of 5 ch, repeat twice, fasten with sc in 1st st on next loop. Join all other circles in 7th loop from previous joining except corners, which should have 10 loops on scallop.

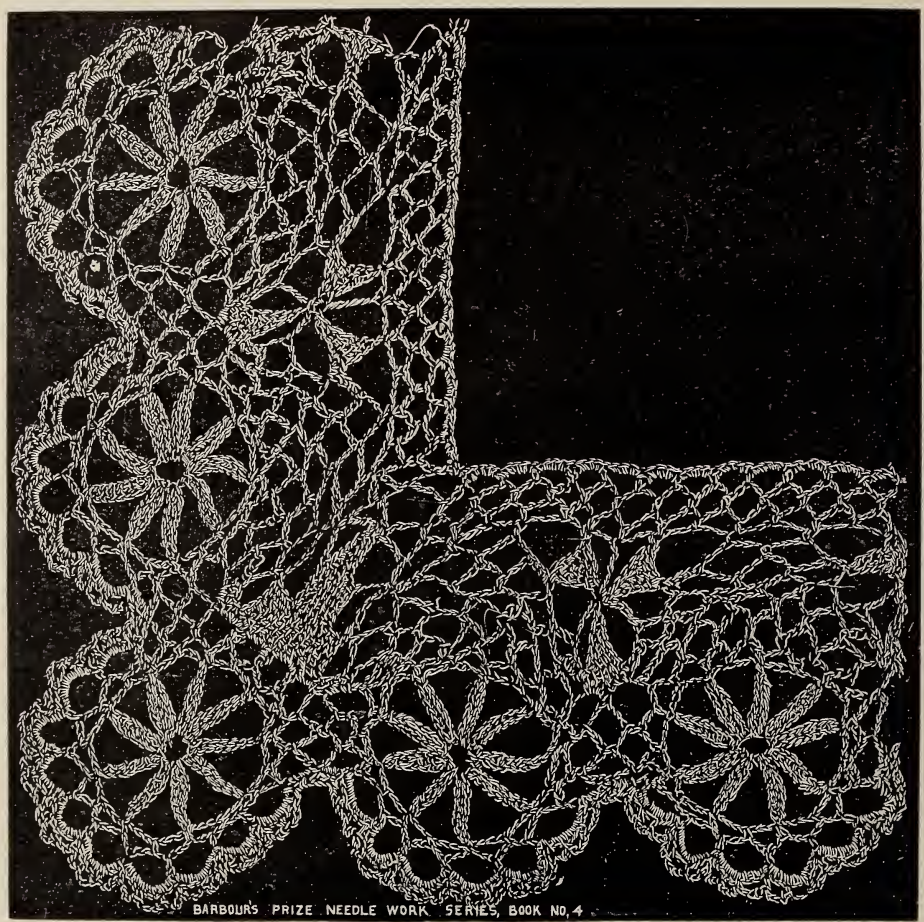
Edge for scallop: 1. Sc in 4th of 7th loop from joining, 3 dc in same loop. * 9 dc in each loop of scallop, 3 dc in joining loop, 3 dc in next, repeat from *, break thread and fasten.

2. Dc in 1st of 3 dc, * ch 2, miss 2, dc in 3d, * ch 4, miss 2, dc in 3d of 9, ch 4, dc in every 3d st of scallop, repeat from * to * twice, and begin scallop with 4 ch.

Heading: 1. Sc in 4th of 7th loop from joining, 3 dc in same loop, * ch 5, dc in centre of 7 ch, repeat 6 times from *, 3 dc in loop at joining, 3 dc in next loop, repeat from *; at corner, after 3 dc in joining loop, 3 dc in next 4 loops, 3 dc, and repeat from 1st *.

2. Pick up 3 loops on needle in 3 dc of last row, work same as petal, decreasing 1 st each time across; when but 1 st remains, ch 3, 5 dc down side, fasten with sc in last dc of previous row, 2 dc on 1st

2 sts of loop, * ch 5, dc in centre of 5 ch, repeat 5 times, dc in last 2 sts of loop and 1st of 6 dc, pick up 6 sts on needle and make triangle as before directed, working off and decreasing 1 st each time across, but only 1 st before 5 dc down side, fasten with sc, 2 dc on



Daisy Lace, with Corner.

1st 2 sts of loop, and repeat from *. At corner, after 5 ch, dc in last 2 sts of loop, 3 dc in dc, pick up 12 sts on needle, work 4 rows like petal, dc across, work down side, dc in next 3 sts and 2 in loop, ch 5, and repeat. Break thread every time across.

3. Dc in point of triangle, long st (thread o 3 times) in centre of 5 ch, * ch 6, dc in centre of 5 ch, ch 7, dc in centre of next, repeat

twice, ch 6, long st in centre of 5, repeat from * ; at corner, after 6 ch, miss 1st 3 sts, pick up 6, work as before 4 rows, work down side and over 3 sts, ch 6.

4. Pick up sts on 6 ch and make triangle, dc in 1st 3 sts of loop, ch 7, dc in centre of loop, ch 7, dc in centre of next loop, dc on next 3 sts, miss 1, sc in 1st st of 6, pick up 5 more sts, make triangle, sc in ch, miss long st, dc in point, and repeat, missing long st. At corner, after dc on 1st 3 sts of loop, ch 3, miss 1, 4 rows on next 2 sts, sc down side, and on remaining st, ch 3, dc on 1st 3 sts of loop.

5. Dc in point st, * ch 7, dc in centre of loop, ch 7, dc in next ch 7, dc in point, ch 3, long st between triangles, ch 3, dc in point, repeat from *, at corner, ch 5, dc in each of 2 sts, ch 5.

6. Dc in point, ch 5, dc in centre of loop, ch 5, dc in dc of previous row, make 4 more loops of 5 ch, dc in point, ch 5, dc in long st, ch 5, repeat; at corner, ch 5, sc in both sts.

7. Ch 3, dc in centre of 5, * ch 5, dc in next loop, repeat from * ; at end, ch 3, at corner, ch 5.

8. Dc in 1st of 3 ch, * ch 4, dc in centre of 5, repeat from *, at corner, ch 2.

9. 4 dc in each loop of 4 ch; at corner, 2 dc in loop of 2 ch.

This is an original lace, and considered very handsome. Portions of the pattern resemble drawn-work. By joining the daisies at first, a perfect square may be made, and the work is easy for so showy a pattern. One spool of the thread makes a little more than a yard of the lace.

GUIPURE LACE AND INSERTION.

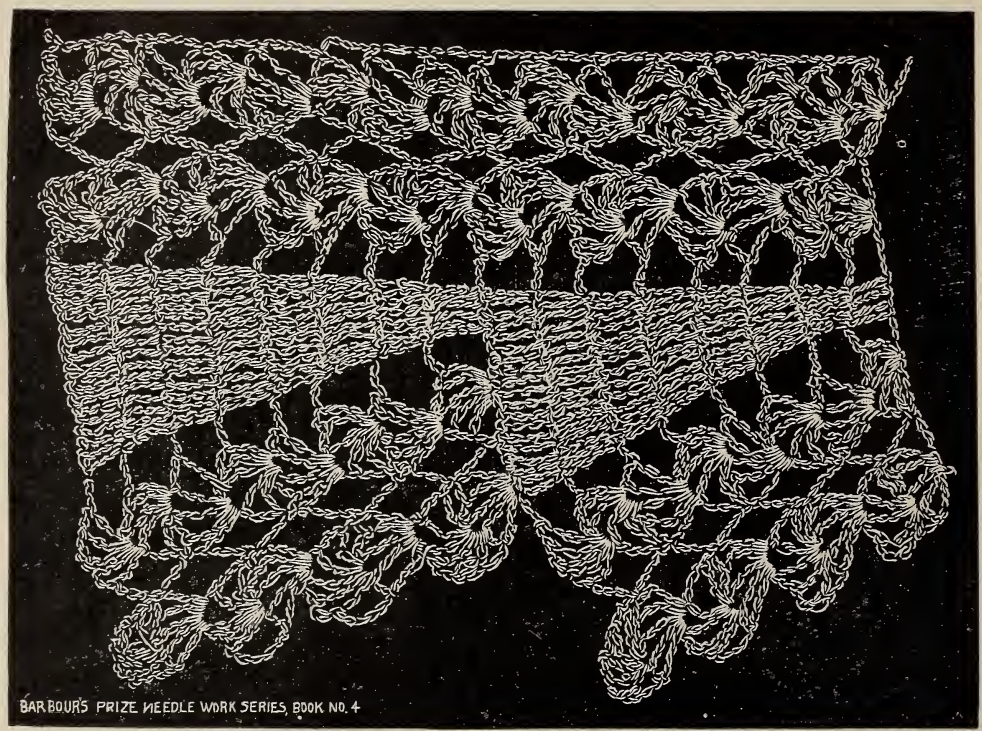
[Contributed by EDITH C. ACKERMAN, 43 Holsman Street, Paterson, N.J.]

Materials: Barbour's Irish flax thread, No. 40, 3-cord, 200-yards spools, and steel hook, size 1.

Ch 35 sts, turn.

1. Ch 3, sh of 4 dtc, each separated by 2 ch, in 7th st, miss 3, dc in next st, miss 3, sh of 5 dtc, each separated by 2 ch, in next st, ch 2, miss 3, 4 dtc in next 4, chain 2, miss 3, sh in next, miss 3, dc in next, ch 3, miss 3, sh in next, turn.

2. Ch 5, sh in sh bet 2d and 3d dtc, dc in last dtc of sh, ch 3, sh in 2d sp of next sh, ch 2, 6 dtc on 4 dtc (2 in 1st and last, 1 in



Guipure Lace.

each st bet), ch 2, sh in 2d sp of next sh, catch with dc in top of last dtc, ch 3, sh in 2d sp of last sh, dtc in top of last dtc, turn.

3. Ch 5, sh in 2d sp of sh, catch to last dtc, ch 3, sh in 2d sp of next sh, ch 2, 8 dtc on 6 dtc, ch 2, sh in sh, fasten, ch 3, sh in sh, turn.

Repeat 2d and 3d rows until you have 18 dtc in the solid point. This will be in the 8th row.

9. Ch 5, sh in sh, fasten, ch 3, sh in next sh, ch 2, 4 dtc on 4 dtc, ch 2, miss 4 dtc, sh in next, miss 4, fasten in next, ch 3, sh in last dtc, turn.

Continue to length desired.

For insertion: ch 42, turn.

1. Dtc in 5th and 3 following sts, ch 2, miss 3, sh in next, miss

4, fasten, ch 3, miss 4, sh in next, ch 2, miss 3, 18 dtc in next 18 sts, turn.

2. Ch 4 (taking place of 1st dtc), 15 dtc in 15 dtc, ch 2, sh in sh, fasten, ch 3, sh in sh, ch 2, 6 dtc on 4 dtc, turn.

3. Ch 4, 7 dtc on 6 dtc, ch 2, sh in sh, fasten, ch 3, sh in sh, ch 2, 14 dtc on 14, missing 2 first, turn.

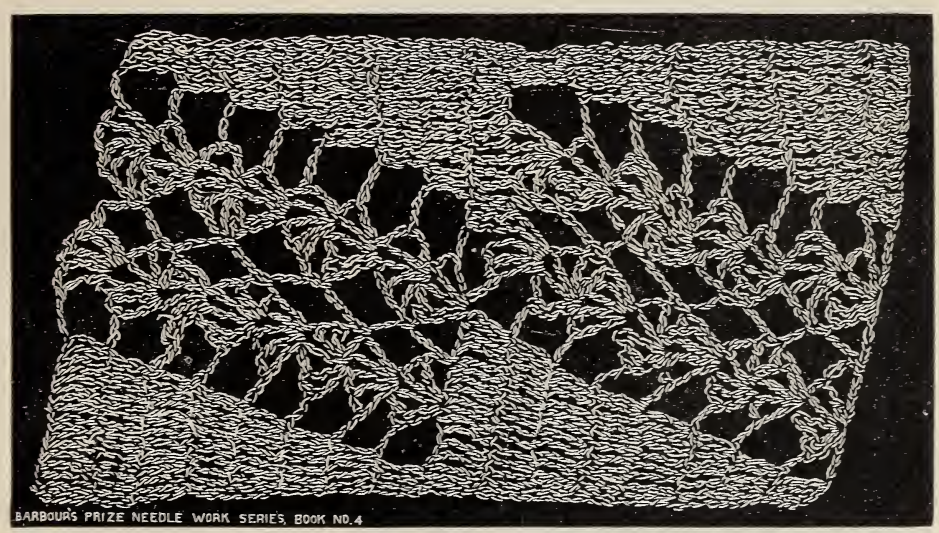
4. Ch 4, 11 dtc on 11 dtc, and work like 2d row, ending with 10 dtc.

5. Like 3d row, beginning with 4 ch and 11 dtc, ending with 10 dtc.

6. Like 4th row, beginning with 4 ch and 7 dtc, ending with 14 dtc.

7. Like 3d, beginning with 4 ch and 15 dtc, ending with 6 dtc.

8. Like 4th, beginning with 4 ch and 3 dtc, ending with 18 dtc.

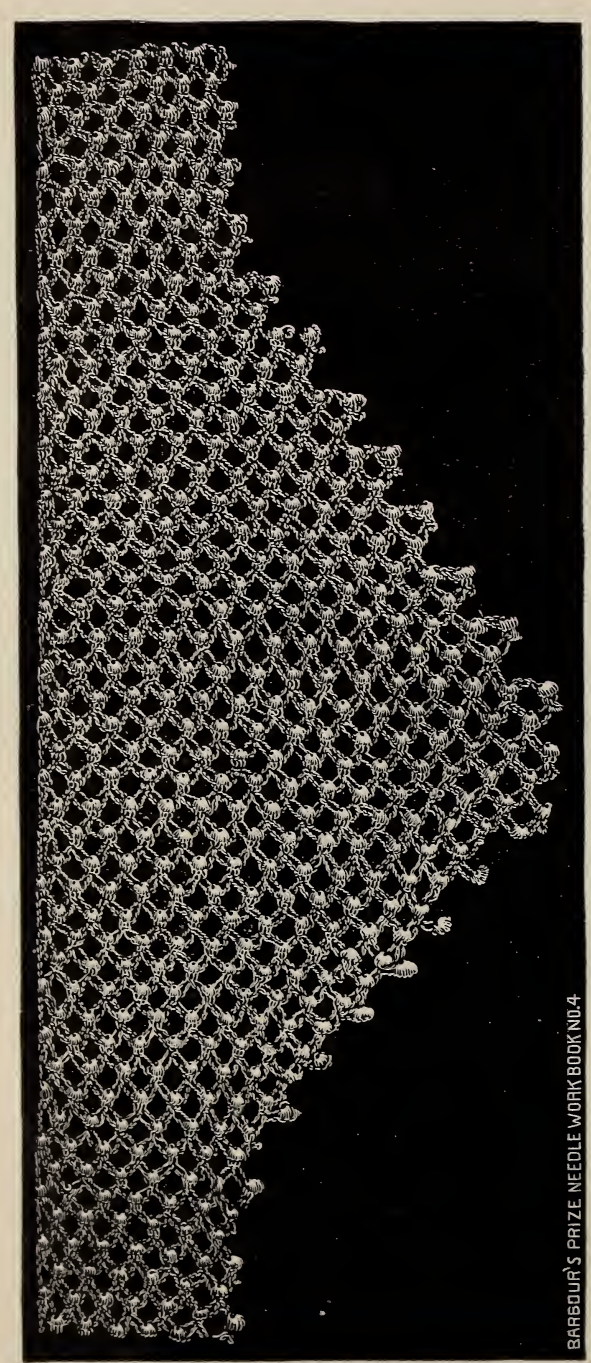


Guipure Insertion.

9. Ch 4, 3 dtc on 3 dtc, ch 2, miss 3, sh in next, miss 4, fasten, ch 3, miss 4, sh in next, ch 2, 18 dtc on sh and following sts, turn.

Repeat from 2d row. This is a very rich and showy design for many purposes. If preferred, tc may be used instead of dtc. In finer thread the lace is very delicate.

LACE FLOUNCE, FOR WAIST.



Lace Flounce, for Waist.

[Contributed by Miss MAMIE HEGNER, 1246 Villa Street, Racine, Wis.]

Materials : Barbour's Irish flax crochet and lace thread, in balls, or 3-cord, 200-yards spools, ecru, No. 70, and steel hook, size 0.

Beginning on left side, the flounce extends over left shoulder, across back, over right shoulder and across front to opening. Three spools of thread are sufficient.

Ch 50, turn.

1. * Shell of 7 tc in 4th st, ch 3, miss 3, dc in 4th st, ch 3, miss 3, repeat from * to end, turn.

2. Ch 3, dc in 3d, 4th, and 5th of sh, * ch 7, dc in 3d, 4th, and 5th of next sh, repeat to end, turn.

Repeat, putting sh in centre of 7 ch, and fastening ch in centre of 3 dc until you have 40 rows of

sh; then add a sh to every other row of sh, until you have 15 sh in a row; make 6 rows of 15 sh, then decrease in same manner until you have 7 sh, make 40 rows, again, then increase and decrease point as before directed.

This pattern is simple and most effective for many uses, such as vandyke collars, yokes, sleeves, or lace for any purpose. For morning dresses or dressing sacks a square yoke lined with color is pretty. I consider the Irish flax threads superior to any lace threads ever used.

NOVELTY LACE, WITH CORNER.

[Contributed by Mrs. JULIA A. WILLIAMS, Indianola, Ia.]

Materials: Barbour's Irish flax thread, No. 80, 3-cord, 200-yards spools, and steel hook, size 00. Nearly 1½ spools are required for 1 yard. Ch as long as desired.

1. Tc in 8th st, * ch 2, miss 2, tc in next, repeat from * to turn, ch 2, tc in same st as last tc, repeat, making a cluster of 3 tc with 2 ch between in same st, then ch 2, miss 2, tc in next, and repeat.

2. Ch 3, and a tc in every st.

3. Ch 5, * miss 2, tc in next, ch 2, repeat to middle tc in cluster of 1st row, 3 tc with 2 ch between in this, then continue as before.

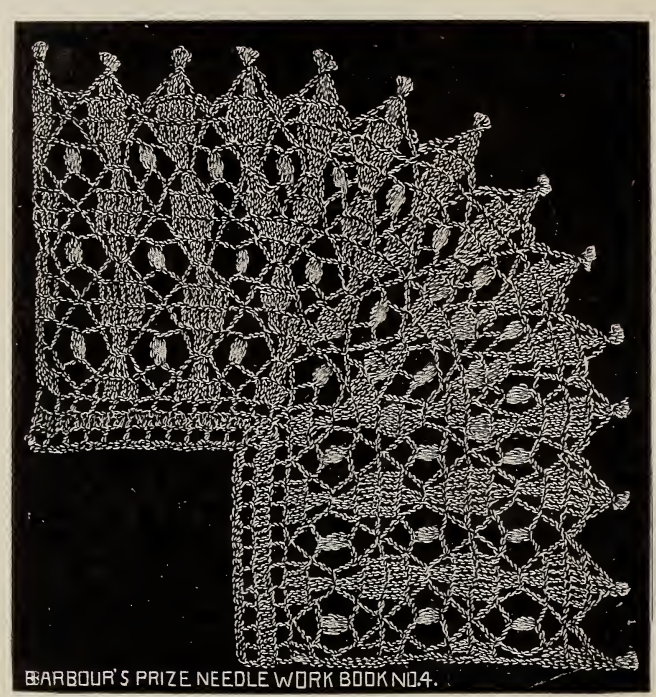
4. Ch 4, 3 dtc in next 3 sts, * ch 4, miss 2, sc in top of tc, ch 4, miss 2, 7 dtc in next 7 sts, and repeat from *. At corner, ch 4, sc in 2d tc from cluster, ch 4, miss 2, 3 dtc in next 3 sts, 4 dtc in 1st of 3, ch 4, sc in 2d tc, ch 4, 4 dtc in 3d tc and 3 in next 3 sts, ch 4, fasten with sc, and so continue, finishing each row with same number of dtc as began it, unless working on a square.

5. Ch 4, dtc in next st, * ch 4, sc in 1st st of 4 ch of last row, ch 7, sc in last st of next 4 ch, ch 4, 3 dtc in 3d, 4th, and 5th sts of 7 dtc, leaving last loops of each on hook and working all off together, repeat.

6. Ch 4, dtc in next st, * ch 2, dtc in 1st st of 4 ch, ch 3, 5 dtc in 4th st of 7 ch, leaving last loop of each on hook and working all off at once, ch 3, dtc in last st of next 4 ch, ch 2, 3 dtc in top st of 3 dtc, repeat.

7. Ch 4, 3 dtc in next 3 sts, * ch 2, dtc in dtc, ch 1, dtc in next dtc, ch 2, 7 dtc in next 7 sts, repeat from * to cluster of 7 dtc in 4th row which forms turn, here make 9 dtc, and 9 on next 7 sts, following other directions as given.

8. Ch 4, 3 dtc on dtc, * ch 4, sc in 1 ch, ch 4, 7 dtc on 7 dtc,



Novelty Lace, with Corner.

repeat from * to 9 dtc, there make * 7 dtc on 1st 2 dtc, ch 4, sc in 5th dtc, ch 4, 7 dtc on last 2 dtc, ch 4, sc in 1 ch, ch 4, repeat from last *, then 7 dtc on 7 dtc, ch 4, sc in 1 ch, ch 4, and repeat to end.

9. Like 5th row.

10. Like 6th row.

11. Like 7th row, except that every cluster consists of 7 dtc.

12. Ch 4, 3 dtc on 3 dtc, * ch 4, sc in 1 ch, ch 4, 7 dtc on 7 dtc, repeat to end.

13. Ch 4, dtc in next st, ch 5, sc in 1st st of 5 ch, ch 4, sc in same st, forming 2 picots, * ch 4, sc in 1st st of 4 ch, ch 4, sc in sc,

ch 4, sc in last st of next 4 ch, ch 4, 3 dtc in 3d, 4th, and 5th sts of 7 dtc, working off together, as before directed, make 3 picots as described, and repeat from * to end.

To make the upper edge firm, unless the lace is worked directly on the material, work 3 dc over each 2 ch.

This lace, an original pattern, resembles drawn-work, and will be found suitable for collars, yokes, etc., also for finishing table-covers and articles which require the corner. It may be made in any desired width, choosing a number of thread suited to the trimming to be made. No. 40 is a good "all around" number.

RETICELLA WHEEL.

[Contributed by Miss Eva M. Guernsey, 355 Euclid Avenue, Beloit, Wis.]

Materials: Barbour's Irish flax thread, No. 50, 3-cord, 200 yards spools, steel hook, size 0.

Ch 18, join.

1. * 6 dc under ch, ch 14, repeat 5 times from *, making 6 loops of ch.

2. Sc in each of 6 dc, (3 dc in loop of 14 ch, ch 5,) 5 times, 3 dc, sc in each of 6 dc in ring, and repeat from beginning all around, joining 1st picot of 2d loop to last of 1st loop, as you come to them. Join the wheels when working according to the use you design making of them. Nothing is prettier than these wheels for the edge of a round doily, previously worked in button-hole stitch, as the pattern launders nicely, and there is no "picking out" to do.

Reticella Wheel.

This design, which is an original one, makes very pretty passementerie.

MARTHA LACE.

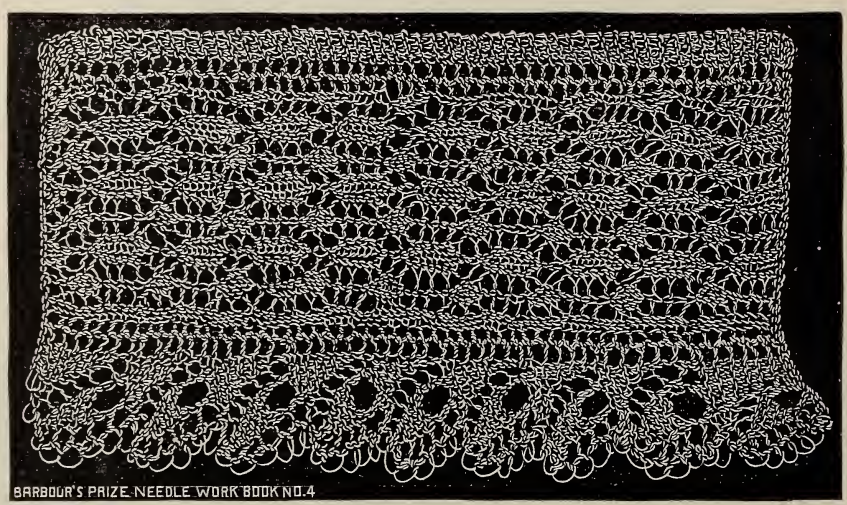
[Contributed by Mrs. H. W. Howland, Xenia, Ill.]

Materials: Barbour's Irish flax thread, No. 100, 3-cord, 200-yards spools, knitting-needles, No. 19.

Cast on 37 stitches, knit plain across.

1. K 4, o 2, p 2 tog, (k 1, o, n, k 1, n, o,) 3 times, k 1, o, n, k 1, o 2, p 2 tog, k 1, o, n, o 3, n, o 2, p 2 tog.

2. O 2, p 2 tog, k 1, make 3 sts of loop (p 1, k 1, p 1), k 2, p 1, o, p 2 tog, p 22, o, p 2 tog, k 4.



Martha Lace.

3. K 4, o 2, p 2 tog, (k 1, o, n, k 1, n, o,) 3 times, k 1, o, n, k 1, o 2, p 2 tog, k 2, o, k 5, o 2, p 2 tog.

4. O 2, p 2 tog, k 5, p 1, k 2, o 2, p 2 tog, p 22, o 2, p 2 tog, k 4.

5. K 4, o 2, p 2 tog, (k 1, o, n, k 1, n, o,) 3 times, k 1, o, n, k 1, o 2, p 2 tog, k 3, o, n, k 3, o 2, p 2 tog.

6. O 2, p 2 tog, k 4, p 1, k 3, o 2, p 2 tog, p 22, o, p 2 tog, k 4.

7. K 4, o 2, p 2 tog, k 2, (o, k 3 tog, o, k 3,) 3 times, o, k 2, o 2, p 2 tog, k 4, o, n, k 2, o 2, p 2 tog.

8. O 2, p 2 tog, k 3, p 1, k 4, o 2, p 2 tog, p 23, o, p 2 tog, k 4.

9. K 4, o 2, p 2 tog, (k 1, n, o, k 1, o, n,) 3 times, k 1, n, o, k 2, o 2, p 2 tog, k 5, o, n, k 1, o 2, p 2 tog.

10. O 2, p 2 tog, k 2, p 1, k 5, o 2, p 2 tog, p 23, o, p 2 tog, k 4.

11. K 4, o 2, p 2 tog, n, (o, k 3, o, k 3 tog,) 3 times, k 3, o 2, p 2 tog, k 6, o, n, o 2, p 2 tog.

12. Bind off 3, put st back on left-hand needle, then o 2, p 2 tog, k 5, o 2, p 2 tog, p 22, o, p 2 tog, k 4.

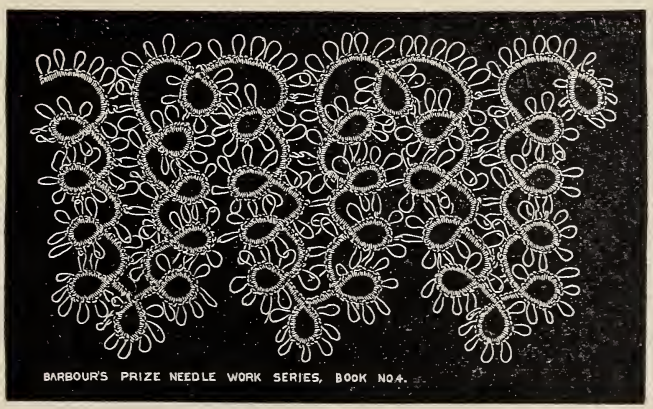
Repeat from 1st row. Insertion to match is made by leaving off scallop and making edges alike.

This is an original pattern, and very desirable for many purposes. It may be knitted wider or narrower as desired.

TATTED POINT EDGE.

[Contributed by Miss C. Emma Goodnow, 16 Walnut St., Marlboro', Mass.]

Materials: Barbour's Irish flax thread, No. 80, 3-cord, 200-yards spools, and ordinary shuttle.



Tatted Point Edge.

Made with two threads. Begin by making with 1 thread, 1st ring; 3 dk, 1 p until you have 27 dk and 8 p, close; turn, with 2

threads make a scallop with 8 p and 27 dk, turn; with 1 thread make a ring of 24 dk and 7 p, join after making 3 dk and 2 p to 3d p of 1st ring, turn; make scallop of 12 dk and 3 p (using 2 threads again), 3 dk between each p, turn, and continue until you have 4 rings and 3 scallops. Then make a small scallop of 3 dk, turn, make one ring as before, not joining, then 3 dk, turn, and work other side of point as the 1st, joining to middle p of opposite scallops; then make another large scallop of 27 dk, 8 p, joining to 1st large scallop after making 3 dk, 1 p, 3 dk; turn. Now make a ring of 27 dk and 8 p, joining to 3d p of last ring of point, after making 9 dk and 2 p. This completes one point. The 2d point is made like 1st; join by middle of rings on 2d point to rings of 1st point, the 2 middle rings being joined.

This is a very simple but desirable pattern, and makes a pretty finish for round linen doilies. Used for this purpose, it is better not to join the points, if at all, by more than 1 ring.

DEPARTMENT 2.

SOFA PILLOW IN ROCOCCO CROCHET.

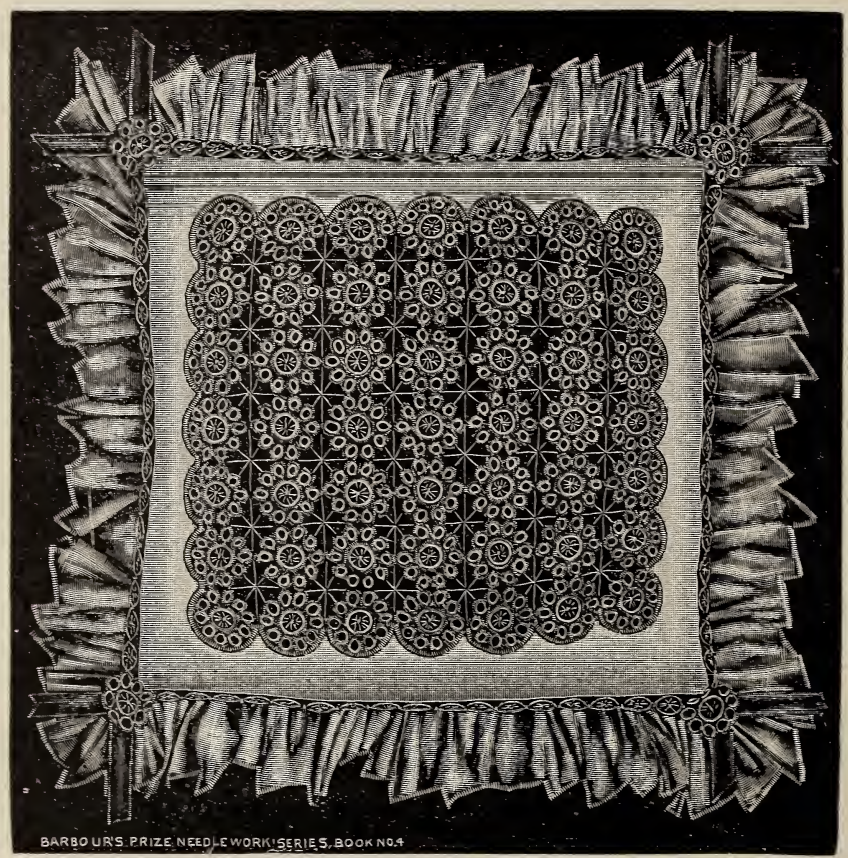
[Contributed by Mrs. FITZROY WILLARD, Durham, Conn.]

Materials: Five spools Barbour's Irish flax thread, No. 50, 3-cord, 200-yards spools, 6 skeins Ulster etching flax, white, size 4, 3 skeins Ulster white flossette, size **, a 19-inch square of yellow satin, 3 yards ribbon 1 inch wide, to match, 1½ yards 40-inch linen, common lead pencil, a round, smooth stick ¾ inch in diameter, and steel crochet hook, size 1.

First wheel: Wind thread 25 times around the ¾-inch stick, slip off, work 50 dc around this, forming centre ring, fasten securely and cut thread. To form small rings, wind thread 15 times around pencil, slip off, make 25 dc around this, and fasten to centre ring with sc; cut off, leaving 12 inches of thread. Again wind thread around pencil and proceed as before to 20th dc, join with sc to 1st small ring, 5 dc, skip 5 dc on centre ring, then fasten as before securely, cutting thread short. Proceed in this way, leaving every other small ring with long thread, until you have 9. The 10th ring is commenced same as the rest, 5 dc, fasten to 1st small ring, 15 dc, fasten to 9th small ring, 5 dc, and fasten to large ring. For the centre, thread coarse sewing-needle with one of ends left on small ring, pass it across centre ring and back, work 12 over and over sts around cross-threads, and fasten. Work other threads up in same way, joining all in centre of web.

The other wheels, 49 in all, are made in same way, joining with sc as made. Make a web in diamond-shaped space between wheels, as described. When the square is complete, go around outer edge

with chs of 3, fastened with sc to top of small rings. Cut a 19-inch square of linen, baste the crocheted square firmly in centre, buttonhole closely over the chain and through material with Ulster white flossette, size **, and cut away the linen under the square



Sofa Pillow in Rococco Crochet.

carefully, following the buttonholing. Make a finish for the edge of large rings, with complete wheel for each corner. Apply these to edge of linen square, leaving room for seam outside and fastening sides of rings only. Another 19-inch square of linen is required for back of pillow, and piece 3½ inches deep and 76 inches long for ruffle. Stamp pretty scallop on edge, buttonhole with etching flax,

cut out carefully, gather and stitch to outside of cover on 4 sides. Fasten back of cover to this on 3 sides, slip in the pillow, which is covered on one side with any desired shade of silk or satin, and hem down remaining side of cover, so that it may be easily removed for laundering. Draw in ribbons to match centre between rings and foundation, leaving ends long enough to come to edge of ruffle.

Although quite tedious in telling, this work is very simple, and is, as will be readily perceived, applicable to a great variety of uses. A bedspread, with shams to match, would be especially handsome, the lining to be removed before laundering. The work is durable, and, as it requires little thought, may be picked up as occasion offers, and so done without great effort. If making large articles, strips of squares may be first made, then joined.

DOILY.

[Contributed by A. Olivia Wertman, Tannersville, Pa.]

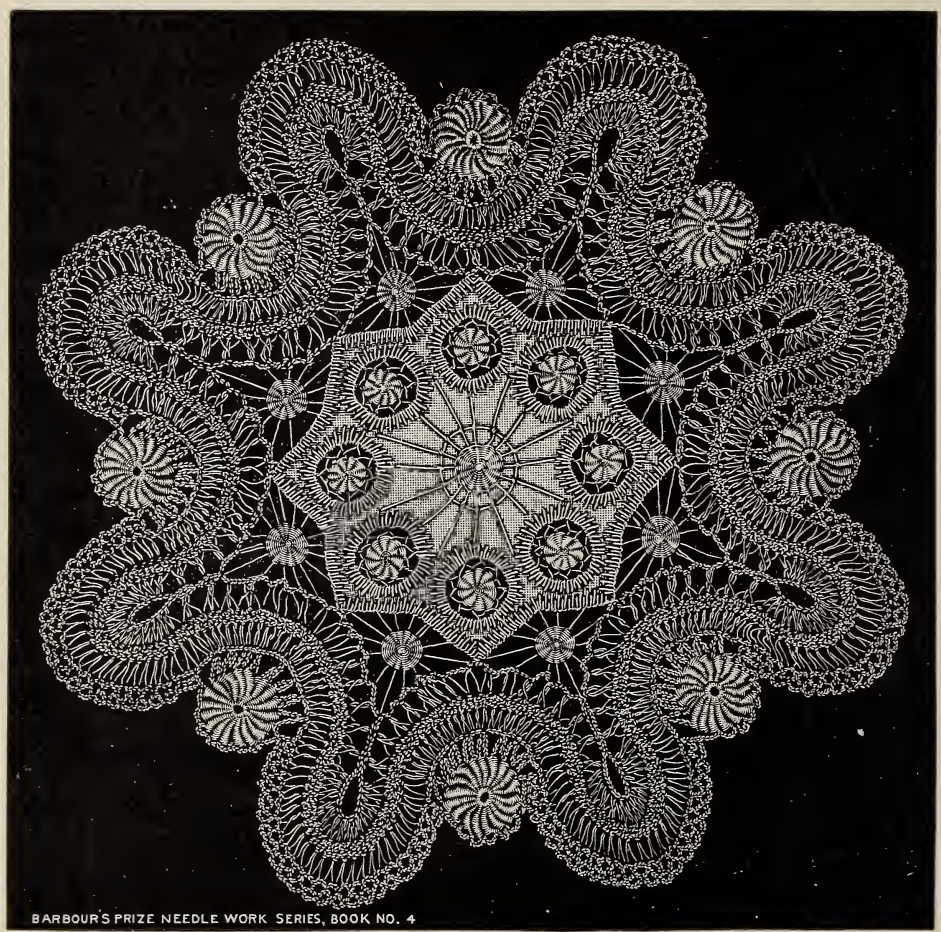
Materials: Barbour's Irish flax crochet and lace thread, in balls, or 3-cord, 200-yards spools, No. 40, white, steel hook, size 1, maltese pin, 1 inch across, and a circle of butcher's linen 5 inches in diameter.

This is a simple pattern, but care must be taken to make it according to directions. Do not try to make it with other thread than that named.

First, cut the circle, 5 inches in diameter, then fold it over 3 times, and cut a triangle out of the curved edge. Straighten out, lay a ten-cent piece under each point and mark circles. Cut out and buttonhole these with long and short stitch, working around the edge of star in same manner.

To make the maltese lace, make a loop in the thread, put on a prong of the pin, holding the prongs down so that the work will run off easily, turn the pin and make 2 dc on the thread, and a loop around the prong; * turn, miss 1st dc, 1 dc in 2d dc, also 1 dc under top thread of last loop; make a loop around prong, and repeat from * until there are 432 loops on one side of lace. At every 54 loops mark with a pin, for a scallop. Join neatly at the

ends, then, without breaking thread, ch to top of 1st loop, * join to a point of linen centre, and fill in the inside of scallop as follows: (Ch 5, sc on 1 loop) 3 times, (ch 5, sc on 2 loops taken together) 6 times, (sc through 2 loops together) 12 times, ch 2, sc in centre



Doily.

of 5 ch, ch 2, sc in 2 loops together, ch 2, sc in centre of next 5 ch, ch 2, sc in 2 loops together, ch 2, sc in centre of next 5 ch, ch 2, sc in 2 loops together, (ch 5, sc in 2 loops together) twice, (ch 5, sc on 1 loop) 4 times, repeat from * 7 times more. If no mistakes are made in counting it must come out even. Break thread and fasten on centre of scallop, and work on outside as follows: * (Ch

3, sc on 1 loop) 13 times, (ch 1, sc on 2 loops together) 13 times, (ch 3, sc on 1 loop) 14 times; this fills 1 scallop. Repeat 7 times more. Now, work 8 roll-stitch daisies. Ch 6, join; ch 6, 18 roll sts in ring, join. The roll st is made as follows: Thread over needle 20 times (or as often as called for), needle in work, thread over, draw through the work, thread over, draw through coil on needle, thread over, draw through 1 loop on needle. The roll, when done, has a string the length of roll on left side. The length of st is regulated by the number of overs. To make this st a needle that slants to a point must be used. To facilitate the passage of the needle, keep the overs in their place with thumb and middle finger of left hand. A little practice will enable one to make this st readily, and it is used in many charming combinations.

* To join the daisies, begin again on centre of scallop, ch 4, sc in each 13 sps formed by 3 ch of previous row, ch 5, join to daisy, ch 5, miss 3 loops, ch 5, miss 1 roll st, and so on until 8 roll sts are joined; then ch 4, sc in each of 13 sps, repeat from * 7 times more. The last row is simply 5 ch and sc in each sp on scallops and between each roll st on daisies.

Now, make 8 tiny daisies of 3 ch and 10 roll sts of 7 overs each in the ring, join. Take stiff paper, baste the doily evenly and tight on it, and sew the small daisies in the circles with flannel-stitch. Fill the other spaces with wheels in basket stitch, the method of working which is plainly shown. Take from paper and work same in centre of star. Dampen with a cloth and press on wrong side, and if worked as directed you have "a thing of beauty" which the Irish flax thread makes a "joy forever." The uses of the maltese work in articles of this kind are without number.

ROSE AND LEAF DOILY.

[Contributed by Miss IDA PLUMER, Centre Street, West Roxbury, Mass.]

Materials: Barbour's Irish flax crochet and lace thread, No. 70, white, in balls, or 3-cord, 200-yards spools, and steel hook, size 0. It takes a little more than 1 spool for the doily.

Ch 12, join.

1. Ch 7, 1 tc in ring, ch 5, 1 tc, repeat 3 times, ch 5, and join in 3d st of 7 ch.

2. Make 1 dc, 1 tc, 5 dtc, 1 tc, 1 dc under each 5 ch, making 6 shells.

3. Ch 6, 1 sc between 2 dc between next 2 shells; repeat around, keeping ch at back of work.

4. Under 6 ch work 1 dc, 1 tc, 7 dtc, 1 tc, 1 dc; repeat around.

5. Like 3d row, with 7 ch instead of 6.

6. Under 7 ch work 1 dc, 1 tc, 9 dtc, 1 tc, 1 dc; repeat.

7. Same as 3d, with 9 ch.

Rose and Leaf Doily.

8. Under 9 ch work 12 dc; repeat.

9. Ch 5, miss 1st dc, sc in next; repeat.

10. Ch 5, 1 sc in middle of 5 ch of preceding row; repeat.

11. Like 10th row.

12. Ch 7, 1 sc in middle of 5 ch; repeat around.

13. Ch 7, 1 sc in middle of 7 ch; repeat around.

14. Ch 9, 1 sc in middle of 7 ch; repeat around.

15. Ch 9, 1 sc in middle of 9 ch; repeat around, and fasten off.

The outer row of roses we work separately like the centre rose as far as 8th row, joining 4th petal to the rose preceding, and 5th and 6th petals to 2 loops of doily. For the leaves, ch 14, turn, miss 2, 1 dc in each of 11 following, 3 dc in last st, 10 dc down other side of ch, ch 1, turn, miss 1 ch and 1 dc, 10 dc in 10 following, 3 dc in centre of 3 widening dc, 11 in next 11 sts down other side, ch 1, turn, miss 1 ch and 1 dc, 11 dc in next 11 sts, 3 in centre of 3 widening dc, 10 dc in 10 dc down other side, ch 1, turn. Continue in this way, alternating 10 and 11 dc, until there are 7 ridges. Always work in back loop of st. It will require 11 leaves. After all are made, fasten between each rose with needle and thread. The idea for this doily is original, and made with Barbour's Irish flax thread, No. 40 or No. 50, it gives a beautiful centre-piece for the table. Crocheted of Ulster rope linen floss, using shade 112 for the roses, shade 20 for the leaves, and shade 134 for the centre, a lovely lamp or vase mat is made. Colors of floss may, of course, be chosen, as desired.

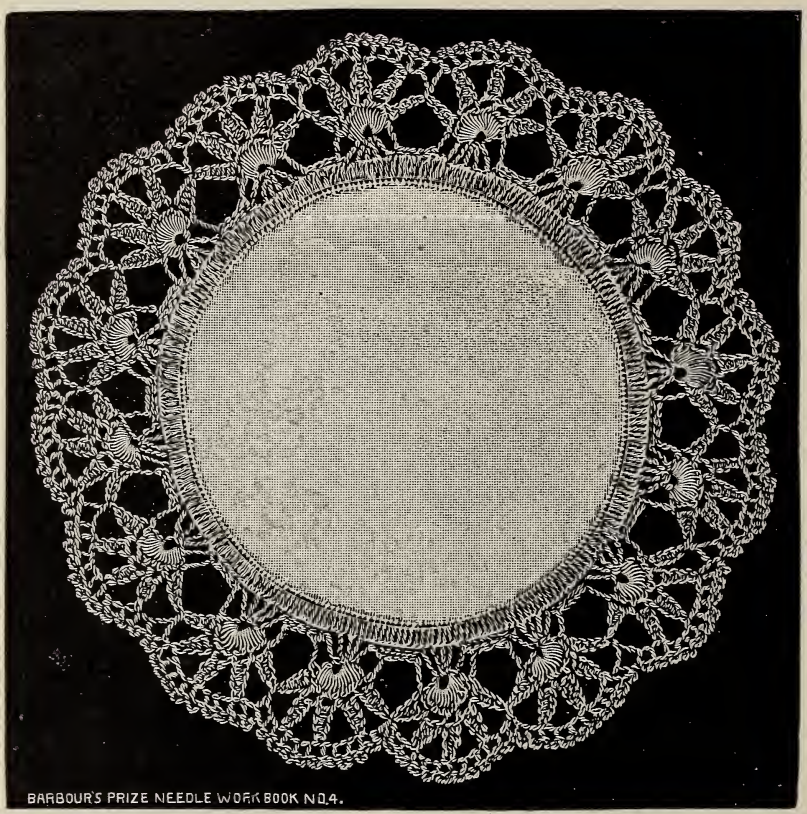
TUMBLER DOILY.

[Contributed by ESTELLA BALL, Talmage, Kan.]

Materials: Barbour's Irish flax thread, No. 90, 3-cord, 200-yards spools, a fine steel hook, and a piece of damask or other fine linen. Mark a circle with something perfectly round, 6 inches in diameter, and buttonhole-stitch the edge rather closely before cutting out. (If preferred, the circle may be cut, a narrow hem turned down, one turn being sufficient, then dc around, putting the sts as near together as possible without having 2 in same place, then make a dc in each dc of last row.)

1. 1 tc in each buttonhole st.

2. 9 dc in 9 tc, ch 4, miss 1, dtc in next, leaving top loop on hook, miss 1, dtc in next, as before, miss 1, dtc in next, draw thread through 4 sts at once, ch 5, turn, catch in top of 4 ch, turn, 1 dc, 15 tc, 1 dc, all under 5 ch, ch 4, miss 1 ; repeat around, taking care that it is coming out right, as it will do if a little thought is given to it.



Tumbler Doily.

3. Miss 1st of 9 dc, 1 dc in each of next 7, ch 3, 1 dc in 1st tc in shell, * ch 6, 1 dc in 5th st of ch, 1 tc in each of next 4 sts of ch, fasten with 1 dc in 4th tc of shell, and repeat from * 4 times. (When making remaining scallops, fasten 1st point to last point of preceding scallop with one dc.) Fasten and break off thread.

4. Fasten in thread where points are joined, ch 5, 2 dc in top of point, ch 5, 2 dc in top of next point, and repeat around.

5. Tc in 3d st of 5 ch, * ch 5, fasten in 4th st to form picot, miss 1, 1 tc in next, and repeat around.

These doilies may be made on this general plan of any size desired, the lace being as much wider as preferred. It is very easy to originate pretty patterns in working around. One very simple and desirable style is made by working 2 tc in a place with ch between, the next row of tc being worked under the ch of 1st row. By making the separating ch longer as required, and finishing the outer row with a row of dc or "buttonhole" st, and picots, a durable and pretty border is made. In fact, there is no limit to the combinations that may be had. Having once used the Irish flax thread for these useful and pretty additions to the table, no one will use anything else. The doilies are improved by embroidering a small design in the centre of each, using flossette **, or the Ulster floss in colors, if preferred.

HEXAGON TABLE–MATS.

[Contributed by JULIA D. SMITH, Box 159, West Medway, Mass.]

Materials: Barbour's Irish flax crochet and lace-thread, in balls, No. 18, steel hook, size 3. No. 25, 3-cord, 200-yards spools, is quite as desirable if a finer rib is wanted. In this case it will be only necessary to work around a greater number of times. Use white and ecru.

1. Ch 2, 12 dc in 1st st, join with sc to 1st dc, turn.

2. 2 dc in 1st st, 1 dc in next, repeat around, starting the 6 corners, turn.

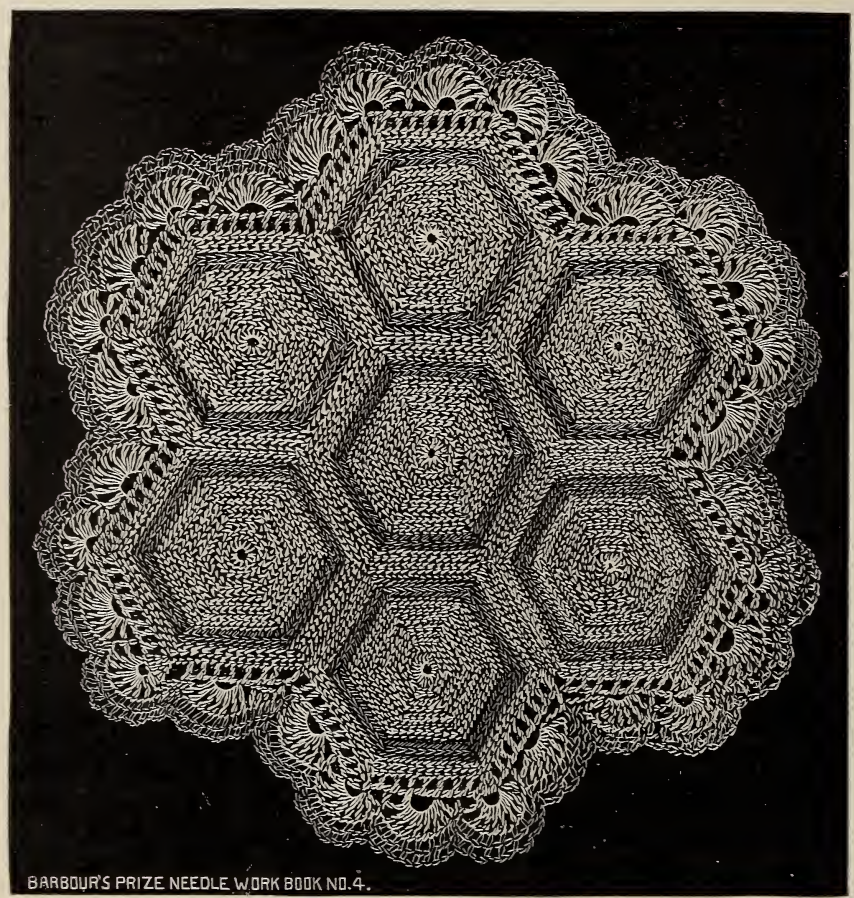
3. Dc all around, with 2 dc in the 1st of 2 widening dc in last row, turn.

Repeat 3d row until you have 4 ridges; this is with the white. Then work once around with the ecru in the same way. In next 3 rows, which complete the ecru rib, and form the last white rib, put 3 dc in 1st of widening dc at corners. Fasten off, and cut thread.

For the round mat, make 7 of these hexagons. Either sew or crochet them together, 1 in centre, 6 around it. For the border:

1. Tc in a st, * ch 1, miss 1, 1 tc in next, repeat from * all around, putting 3 tc with 1 ch between in middle widening st at corners; put 1 tc between hexagons, join 1st tc to last by sc.

2. Tc in tc between hexagons, ch 3, miss 2 tc, dc under 1 ch,



Hexagon Table-Mats.

ch 5, miss 2 tc, 1 dc in next tc, ch 3, miss 1 tc, tc under 1 ch, ch 3, miss 1 tc, dc in 1st of 3 tc at corner, ch 5, dc in last of 3, ch 3, miss 1 tc, tc under 1 ch, ch 3, miss 1 tc, dc in next, ch 5, miss 1 tc, dc in next, ch 3, miss 1 tc, tc under 1 ch, ch 3, miss 1 tc, dc in 1st of 3, ch 5, dc in last, and continue around mat.

3. * Dc on tc between hexagons, ch 1, sh of 7 dtc, each separated by 1 ch, ch 1, and repeat from *

4. Dc under 1 ch before sh, * ch 3, dc under next 1 ch, repeat around sh, then repeat from beginning, having no ch between dc before and after sh. These last 2 ch rows are of ecru.

5. Like 4th row, fastening under chs of preceding row, no ch between dc before and after scallops.

As many mats may be made as wanted, and in any shape. Three hexagons, set lengthwise, make a pretty mat; another may have 10 hexagons, 2 in centre and 8 around them; another, 3 set around, another 4; in short, the shape of mats may be varied almost as desired. The combination of white and the rich ecru of Barbour's Irish flax threads is very striking. I wish to echo a suggestion that has been make by others: the flax thread should be used for these table accessories in all cases if one expects good results, just as one prefers linen to cotton napkins and table-cloth.

BUFFET SCARF, IN IDEAL HONITON CROCHET.

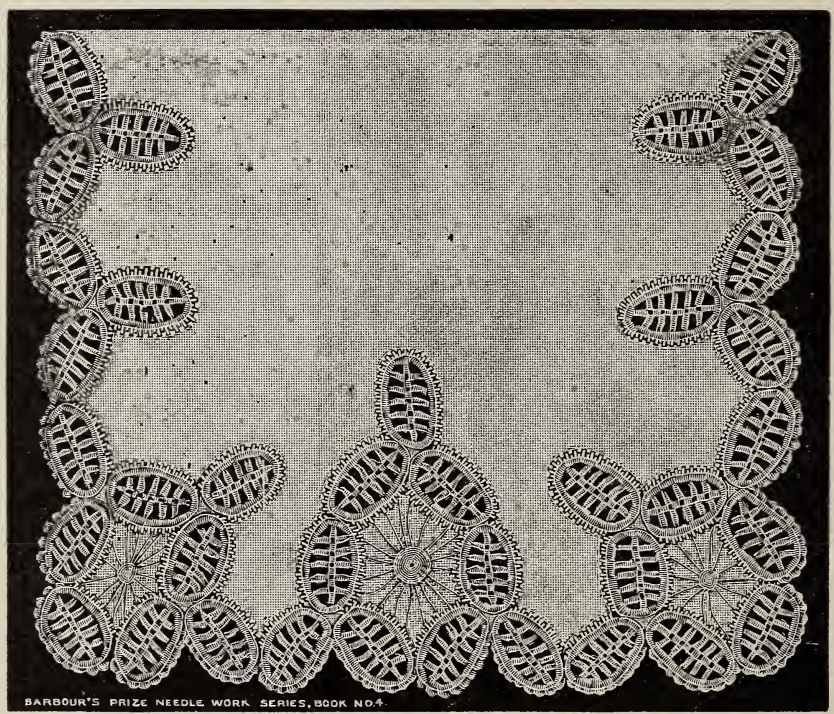
[Contributed by Mrs. A. L. WERTMAN, Tannersville, Pa.]

Materials: Five spools Barbour's Irish flax thread, No. 40, 3-cord, 200-yards spools, 2 skeins Ulster white flossette, size *, 2½ yards fine linen, and crochet needle, No. 1.

The thread is worked up into medallions, as follows: Ch 12, turn, miss 2 sts, 5 stc in next 5 sts; this makes 1st leaf. Now ch 10, miss 2, 6 stc in next 6 sts, forming 2d leaf. Ch 11, miss 2, 7 stc in next 7 sts, making 3d leaf. Ch 10, miss 2, 6 stc in next 6 sts — 4th leaf. Ch 9, miss 2, 5 stc in next 5 sts — 5th leaf. * Ch 7, miss 2, 5 stc in next 5 sts, forming 6th or centre leaf; repeat from * once, making 7th leaf, and work 3 stc between 5th and 4th leaves. Ch 8, miss 2, 6 stc in next 6 sts, 3 stc between 4th and 3d leaves, finishing 8th leaf. Ch 9, miss 2, 7 stc in next 7 sts, 3 stc between 3d and 2d leaves, finishing 9th leaf. Ch 8, miss 2, 6 stc in next 6 sts, 3 stc between 2d and 1st leaves, finishing 10th leaf. Ch 7, miss 2, 5 stc in next 5 sts, finishing 11th leaf. Then 4 stc and 1 dc on next 5 sts at end finishes 12th leaf. Work 10 ch sts from leaf to leaf on each side of centre leaves, fastening with sc, and 5 chs on

sides of medallion. Under each 10 ch work 11 tc, and under 5 ch, 6 tc.

This completes one medallion. The scarf shown contains 142 of them. These are first basted firmly in place on the linen, and each stitched around with the sewing-machine, having the stitch rather



Buffet Scarf, in Ideal Honiton Crochet.

short. In this design the outside edge of the scarf is cut out, and tiny scallops crocheted around the medallions. The inside edges are all worked in reversed buttonhole-stitches, long and short. Where the medallions join so as to inclose a space, this should be worked with sorrento wheels as used in drawn-work. On the sides of the scarf, after the 4 medallions pointing inward, they are set straight to where the 4 begin on the other end, which is finished simply with 3 medallions in each corner, pointing in, and 2 between these, as on the side. Any ideal honiton design may be adapted to this work. The medallions are desirable for finishing centre-pieces,

table-covers, etc., especially the latter if worked in the Ulster floss in colors and applied to fancy denim or other suitable material. In this article I have merely made a suggestion, which may be elaborated to almost any extent. A pair of small, sharp scissors should be used to cut away the linen beneath the medallions, and care should be taken not to cut too close to the stitching.

SIDEBOARD SCARF, WITH GUIPURE LACE AND INSERTION.

[Contributed by Miss ALICE S. LUKA, Van Deusen, Mass.]

Materials: Barbour's Irish flax thread, No. 60, in balls, or 3-cord, 200-yards spools, steel hook, No. 0, and 1½ yards butcher's linen, or according to length of scarf required.

Work insertion and lace alike with exception of lower half-circle of wheels; each wheel is connected to the other in working the picot round, forming a circle to be filled in alternately with a different pattern. Begin as follows:

1. Ch 11, join; ch 3, tc in ring, ch 5 for picot, dc in tc, 2 tc in ring, * ch 5, dc in top of tc, 2 tc in ring, repeat from * 9 times, fastening to top of 3 ch after last picot with sc; cut thread and fasten securely.

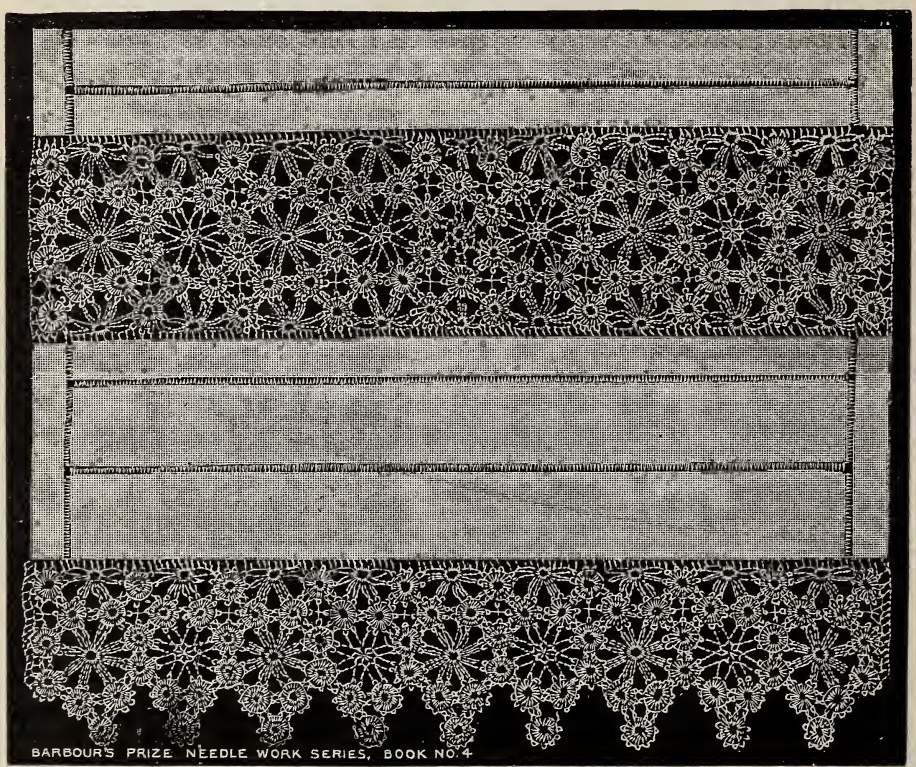
2. Ch 11, join; ch 3, tc in ring, 1 picot as before, 2 tc in ring, ch 2, sc in picot of 1st wheel, ch 2, dc in tc, 2 tc in ring, ch 2, catch in next picot of 1st wheel, ch 2, dc in tc, 2 tc in ring, * 5 ch, dc in tc, 2 tc in ring, repeat until there are 11 picots in round, after last dc, sc in top of 3 ch, fasten off.

Continue in this way, joining the wheels so that 2 picots are on the inside of each and 5 on the lower or outer side. The wheels are all made in the same way, and joined circle to circle, as shown. It will be seen that, although apparently intricate, the design is easily worked. The addition of single wheels at top and bottom completes the half-circle, joined so as to leave 1 picot of each of 4 wheels unoccupied.

To fill in the open spaces:

1. Ch 11, join; dc in ring, * ch 8, sc in picot of wheel, ch 8, dc in ring, ch 8, sc in next picot of same wheel, ch 8, dc in ring, repeat 7 times, fasten with sc in dc, cut thread.

2. Next space: Fasten thread in picot of wheel, ch 8, dtc in next picot, keep last 2 sts on hook, dtc in picot of next wheel, work last 2 sts off with remaining 2 on hook, ch 3, and repeat from *.



Sideboard Scarf, with Guipure Lace and Insertion.

At end of round sc in 5th and 6th sts of 8 ch. Next round, ch 4, tc in 2d st of 3 ch, thread over hook, * tc in 2d st of next ch, thread over, repeat from *, at end of round put thread over hook and draw through all sts on hook, cut thread. The half-circles are filled with half the 1st pattern, and the edge has a tc in every 2d st and every picot, each being separated by 2 ch.

Make the lace in same manner, leaving off half-circle of wheels

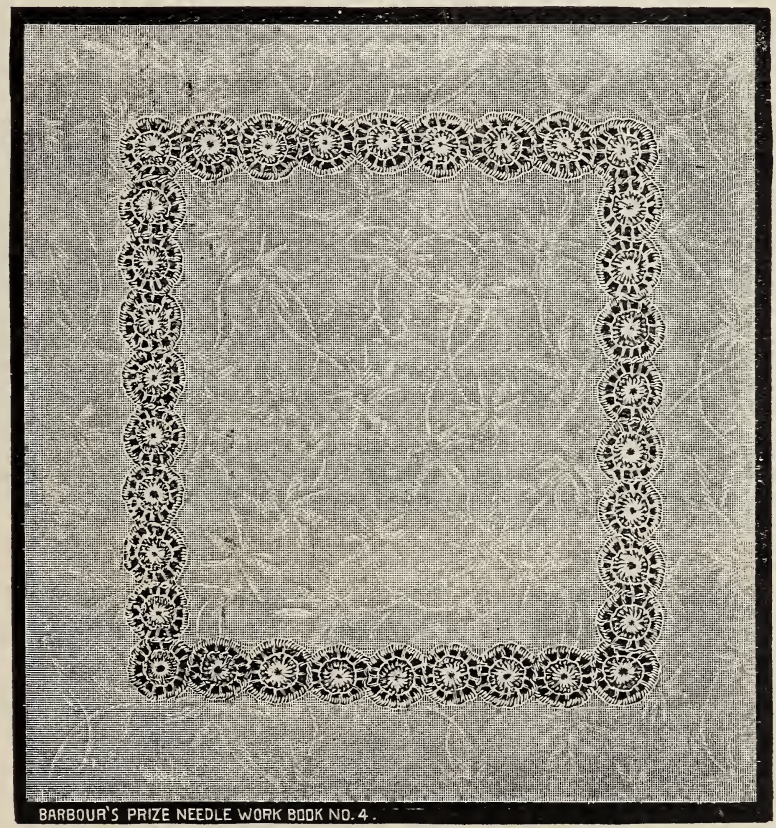
on lower edge, and joining a single wheel between 2 wheels of circle by connecting to 2 picots of both wheels.

The linen is simply hemstitched, 1 inch on sides and on both edges of insertion, and 2 inches deep on ends, below which the lace is sewed on.

SERVETTE, WITH CROCHET APPLIQUE.

[Contributed by Miss E. KATE TOMPKINS, Floyd, Va.]

Materials: Barbour's Irish flax thread, No. 90, 3-cord, 200-yards spools, fine steel crochet hook, and 14-inch square of linen.



Servette, with Crochet Applique.

Turn hem of 2 inches, leaving the square 12 inches. For the wheels, wind thread 25 times around a small pencil, or stick size of slate-pencil, slip off, and catch with sc.

1. Ch 3, 28 dtc in ring, fasten with sc in top of 3 ch.

2. Ch 5, miss 1 dtc, tc in next, * ch 3, miss 1, tc in next, repeat, and fasten in 3d of 5 ch, making 14 sps around wheel.

Make 34 wheels, either catching together with sl st as made, or sewing when completed. Baste these on edge of hem, taking care that they are straight and smooth, and buttonhole the edges of wheels closely to the linen. When the work is completed, cut away the cloth beneath.

This design is, of course, very simple, but capable of almost unlimited variation. Any crochet pattern, wheels, rosettes, medallions, etc., may be applied in the same way. Wheels may be applied around the edge of doilies, buttonholing half on. A centre-piece of large crochet medallions combined with colored embroidery is very striking. Pieces of work may be square, oval, or round, any shape desired. As a finish for sideboard-scarf, table-cover, shelf-covers, etc., no method of decoration is nicer than this, it being rapidly done and most effective. There seems little need for urging the use of Barbour's Irish flax thread in this work, as no lady who has used it will again resort to cotton or inferior threads.

V-SHAPED YOKE.

[Contributed by Miss HENRIETTA ROSSITER, 128 Sanford Street, Muskegon, Mich.]

Materials: 2 spools Barbour's Irish flax thread, No. 60, 3-cord, 200-yards spools, size 0 crochet hook, and 1 yard baby-ribbon.

The yoke is of new style, very pretty for corset-covers, night-dresses, or dressing-sacks. It is formed of small wheels, joined as they are made. To make the wheel, ch. 4, join.

1. Ch 8, 1 dtc in ring, * ch 4, 1 dtc in ring, repeat from * 3 times, ch 4, fasten with sc in 4th stitch of 8 ch.

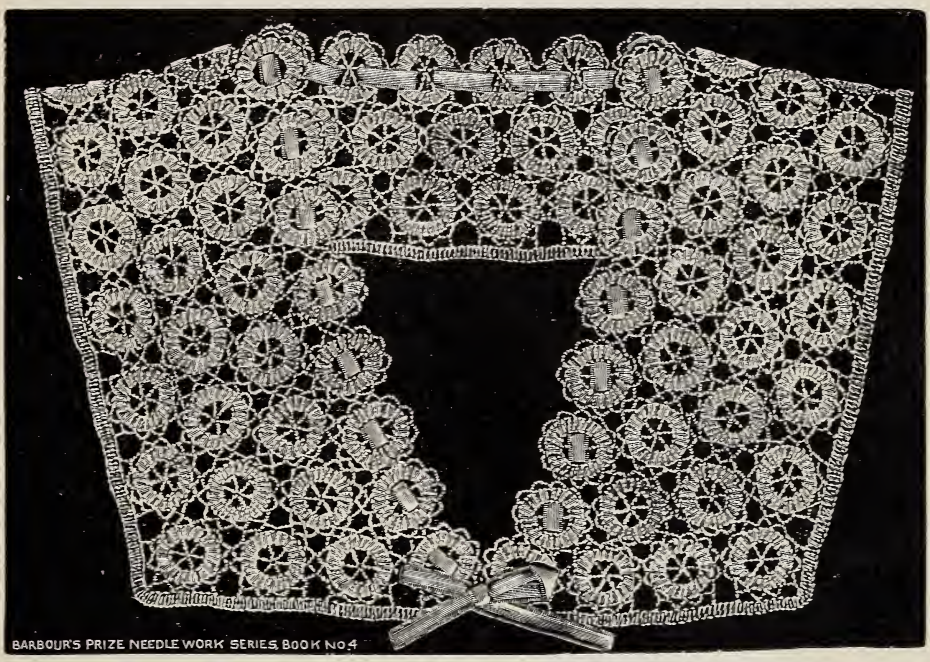
2. Ch 3, 1 tc in 4th st of 8 ch, * 1 tc in each of next four sts, 2 tc in next st, repeat from * 4 times, 1 tc in next 4 sts, fasten with sc in top of 3 ch.

3. * Ch 5, 1 dc in 3d st, repeat from * 11 times.

To join the wheels, join 3d st of each of 2 loops of wheel to cor-

responding loops of previous wheel, with sc. Make the 1st row at back of yoke 10 wheels in width, 2d row of 11 wheels, and 3d of 12 wheels. Make front of yoke 4 wheels in width, graduating from 5 to 8 wheels in length. The edge around outside, make as follows:

1. A tc in 3d st of 4th loop of 1st wheel on bottom row, * ch 4, 1 dc in 3d st of next loop, ch 4, dc in next loop, ch 4, tc in next loop, ch 5, tc in 1st loop on next wheel, repeat from * twice, ch 4,



V-shaped Yoke.

dc in next loop, ch 4, dc in next, ch 5, tc in next loop, ch 5, dc in next loop, ch 4, tc in next loop, ch 5, tc in 1st loop on next wheel, repeat from 1st to 2d * 6 times, ch 4, dc in next loop, ch 5, tc in next loop, ch 5, dc in next, ch 4, dc in next, ch 4, tc in next, ch 5, tc in 1st loop on next wheel, repeat from 1st to 2d * 8 times, work around corner wheel same as 1st corner, repeat from 1st to 2d * 3 times.

2. Tc in each st of previous row, at corners 3 tc in top of tc.

Run ribbon through inside row of wheels. Cuffs to match are

made of 4 wheels in depth, top row 10 wheels round, next row 9 wheels, next 8, and next 7 wheels. Make edge around top same as on yoke, and run ribbon through bottom row, fastening with a bow.

This design is very pretty and useful for any style of collars or yokes, being easily fashioned to the pattern, which may be cut from paper.

NIGHT-DRESS YOKE.

[Contributed by Miss S. DAVIDSON, 231 6th Street, San Francisco, Cal.]

Materials: Barbour's Irish flax crochet and lace thread, in balls, or 3-cord, 200-yards spools, No. 60, and steel hook, size 0. Three spools are required for the yoke.

Wheels are begun in centre; ch 5, join.

1. Ch 3, 1 tc in ring, * ch 1, 1 tc in ring, repeat from * 5 times, ch 1, fasten to 2d of 3 ch; there should be 8 sps.

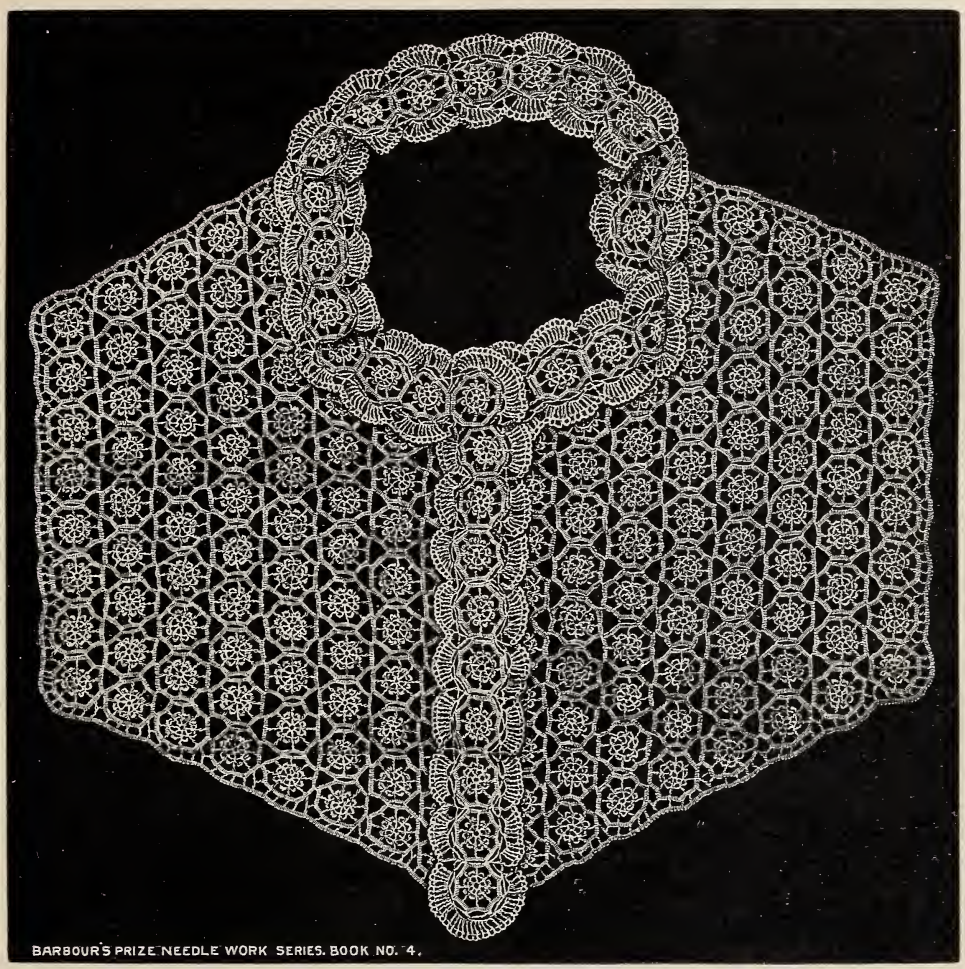
2. 1 dc in first sp, ch 3, 1 dc in same sp, forming a picot, then 1 dc, ch 3, 1 dc in next sp, and repeat.

3. Ch 8, 1 tc between 1st and 2d picot, ch 5, tc between 2d and 3d picot, continue until you have 7 sps, ch 5, fasten in 3d of 8 ch.

4. Fill each of 8 sps with 8 dc, and fasten at end. This completes a wheel.

To form yoke, join 9 wheels in 1st row; in last row of wheel, fill 6 sps with dc, 4 dc in 7th, join with sc to preceding wheel, 4 dc in same sp; repeat same in next sp. Join all the row in same way. The 2d row has also 9 wheels, and begins to join at the bottom. Miss 5 sps of lower wheel of 1st row, fasten in centre of 6th, then join next sp to 1st sp of 2d wheel in 1st row, next to 1st sp of 7th wheel, and finish the row in same way, joining succeeding wheels of 2d row as already directed. The 3d row has nine wheels, also, and the 1st is joined to 9th of preceding row by missing 3 sps, proceeding as before directed. Three sps are left at the bottom of each row except 1st, which has 5 for corner. The 4th row has 12 wheels, beginning to form shoulder; 5th row, 11 wheels; 6th row, 10 wheels; 7th row, 9 wheels; and 8th row, 8 wheels. This completes ½ the yoke; work the other side in same way.

Finish around the yoke: 4 tc with 2 ch between on top of wheels, ch 2, 1 dtc between last 2 sps of wheel, keeping top loop on hook, 1 dtc between 1st 2 sps of next wheel, keep last st on hook and



Night-Dress Yoke.

draw through all together, ch 3, and repeat around the yoke, putting 11 tc at corners, with 2 ch between. Fill each sp with 3 dc.

To make collar and front, join 30 wheels, 20 for collar and 10 for front; join 20th wheel to 1st of 10 wheels, by catching on 1st and 2d sps, leaving 4 for corner. As it is to be sewed on right side of yoke, this should join toward the right.

Edge:

1. Dc between 1st and 2d wheel, ch 5, fasten with dc in centre of 1st sp, ch 5, 1 dc in next sp, ch 5, 1 dc between the 2 wheels; continue all around.

2. Tc on dc between wheels, ch 2, dc in centre of 5 ch, ch 5, dc in centre of next 5 ch, ch 5, dc in centre of next 5 ch, ch 2, tc on dc between wheels, ch 2, dc in centre of 5 ch; repeating around.

3. Tc on tc, between wheels, ch 1, 5 dtc under 5 ch, 1 dtc on dc, 5 dtc under next 5 ch, ch 1, tc on tc between wheels, and repeat.

ANTIQUE SQUARE FOR BED-SPREAD.

[Contributed by EMMA C. MONROE, Roxbury, Mass.]

Materials: Barbour's Irish flax thread, No. 40, 3-cord, 200-yards spools, and steel hook, size 1.

Ch 105.

1. Dc in 7th st, ch 3, miss 2, tc in next, (ch 3, miss 2, dc in next, ch 3, miss 2, tc in next) twice, 12 tc in next 12 sts, 6 sps (as enclosed in parentheses), 12 tc in next 12 sts, 3 sps, turn.

2. Ch 8, tc on tc (ch 5, tc on next tc), ch 5, 13 tc on 13 tc, 6 sps (as in parentheses), tc in each of 12 tc following, 3 sps, turn.

3. Ch 6, dc in centre of 5 ch, ch 3, tc in tc, ch 3, dc in centre of 5 ch, ch 3, tc in tc, * 5 tc over 5 ch, and 1 in 1st of 13 tc, (ch 1, miss 1, tc in next) 6 times, 6 tc in next 6 sts, 4 sps, and repeat from *, ending with 2 instead of 4 sps.

4. Like 3d row, save that sps are of 5 ch separated by tc. It will be readily seen that the odd row sps are of chs caught down, those of even rows plain. Odd rows are begun with 6 ch, even rows with 8.

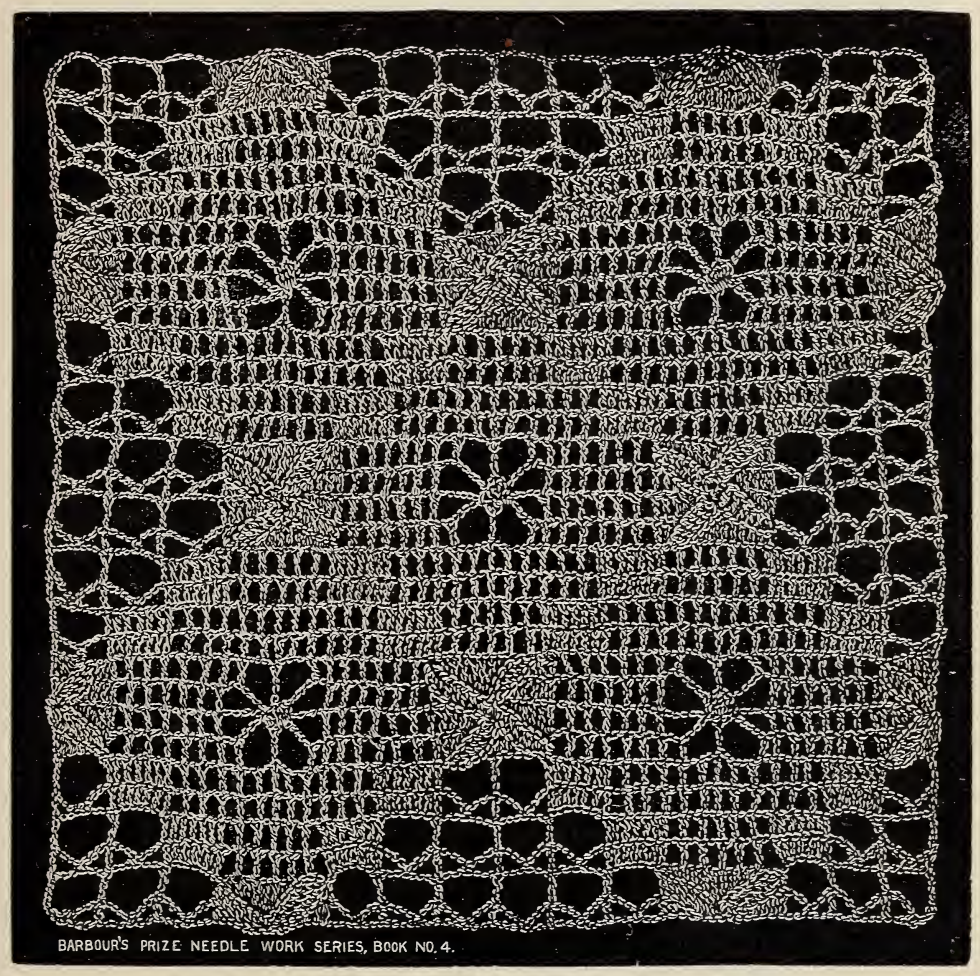
5. 1 sp, 7 tc, 11 tc separated by 1 ch, 7 tc, 2 sps, 7 tc, 11 tc as before, 7 tc, 1 sp.

6. Like 5th, sps over sps, tc over tc.

7. Ch 3, 5 tc in 5 ch and in 1st of 7 tc * (ch 1, miss 1, tc in next) 7 times, ch 5, miss 1 tc, tc in next tc, ch 5, miss 1 tc, tc in

next tc, (ch 1, miss 1 ch, tc in next tc) 7 times, 12 tc in next 12 sts, repeat from *, ending with 7 tc.

8. Chain 3, tc on 6 tc, * 6 tc separated by 1 ch ch 4, miss 1 tc,



Antique Square for Bed-Spread.

1 sc over centre tc of last row, ch 4, miss 1st tc, 6 tc separated by 1 ch, 13 tc on 13 tc, repeat from *, ending with 7 tc.

9. Ch 3, 6 tc on tc, * ch 1, 1 tc, making 6 tc in all, each separated by 1 ch, ch 5, 2 tc in centre tc with 1 dc on each side, ch 5, 6 tc separated by 1 ch on 6 tc, ch 1, 13 tc on 13 tc, repeat from *, ending with 7 tc.

10. Ch 3, tc on tc, * 7 tc each separated by 1 ch, putting last in 2d st of 5 ch, ch 3, tc in centre of tc, ch 3, 7 tc, each separated by 1 ch, putting 1st in 4th st of 5 ch, 13 tc on tc, repeat from *, ending with 7 tc.

11. 1 sp, 7 tc, 11 tc separated by 1 ch, 7 tc, 5 tc separated by 1 ch (always with 1 ch before and after), 7 tc, 11 tc separated by 1 ch, 7 tc, sp.

12. Like 11th row, with open sps.

13. 2 sps, 7 tc, 5 tc separated by 1 ch, 7 tc, 11 tc separated by 1 ch, 7 tc, 5 tc separated by 1 ch, 7 tc, 2 sps.

14. Like 13th, with open sps, as previously explained.

15. 3 sps, 13 tc, 7 tc separated by 1 ch, ch 5, miss a tc, 1 tc in next, ch 5, miss a tc, 7 tc separated by 1 ch, 13 tc, 3 sps.

The centre spider is now begun again, and there is no necessity for continuing directions further. The square shown consists of 5 blocks. If desired, it may consist of 9, worked in the same way. When a block or strip of blocks, however large, is completed, leaves are worked over the plain, solid blocks (4 rows of 13 tc) as follows: Fasten in centre, ch 6, catch in corner with sc, ch 2, 5 tc and 1 stc in 6 ch sts, repeat to form 4 leaves, join first to last with sc.

This is a very handsome design, and easily worked, requiring little or no thought to follow. Finer or coarser thread may be chosen, as liked. No. 40 is a very desirable size.

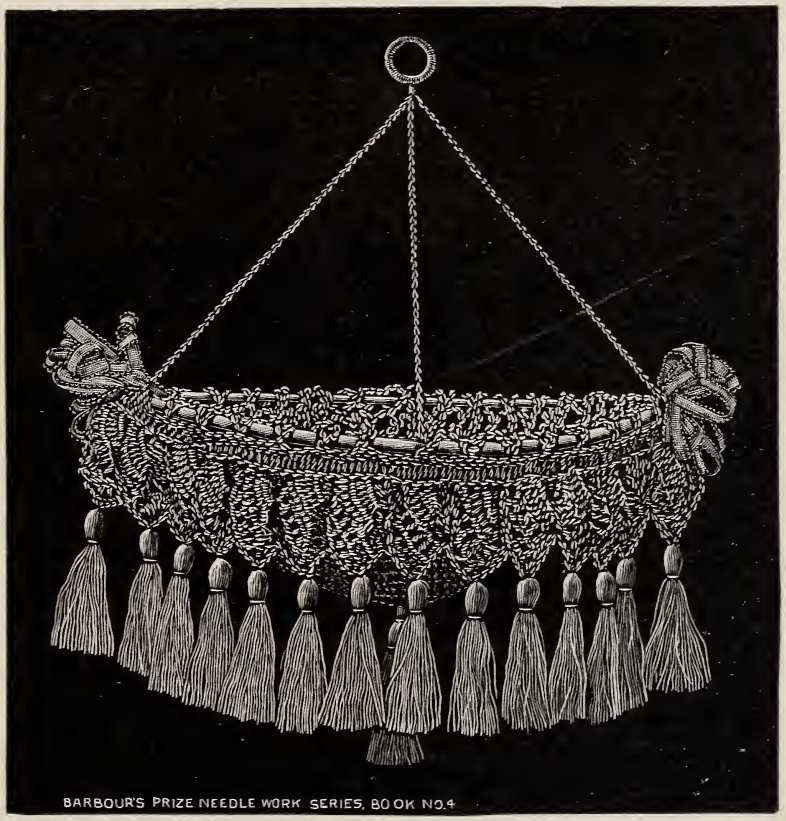
SPONGE BASKET.

[Contributed by Mrs. DOROTHEA HUTCHINSON, Berea, Ky.]

Materials: Ulster rope linen floss, size 00, 14 skeins shade 41 and 4 skeins shade 100, with steel hook, No. 4.

1. To make the net-work, begin with shade 41, ch 4, join; ch 5, dc in 1st st of ch, ch 5, catch in 2d st of ch, and so on until 4 chs are made. Then ch 5, catch in middle of 5 ch of last round, ch 5, catch in same st to widen, ch 5, catch in middle of next ch, ch 5, catch in same st to widen, repeat around; in next round, make chs

of 5 sts and catch in middle of chs of preceding round, widening as before in every widening of 2d round. Work in this manner, being careful to widen only in the 4 widenings of preceding round, until 15 rounds are made. Then work around without widening a few times, according to depth desired for basket.



Sponge Basket.

The border may be worked upon the netting or by itself and joined to the front of the basket. Work upon a chain or foundation of 143 sts, putting 1 tc in every st; turn.

2. Ch 5, miss 1, dc in next, ch 5, miss 1, dc in next, ch 8, miss 1, 1 dc in next, turn; 8 tc under ch, ch 3, to form point of scallop, 8 tc under ch, dc in ch of 5 sts, turn; ch 4, 1 tc in every st, 2 tc under 3 ch at point, ch 3, 2 tc in same place, 1 tc in every st on

other side, miss 1 tc of foundation, dc in next tc, turn; ch 4, miss 1 tc in point, tc in next, * ch 1, miss 1, tc in next, repeat around, putting 3 tc in point, with 1 ch between, 1 dc in 5 ch, turn; ch 4, 1 tc with 1 ch between under each 1 ch of preceding row, miss 1 tc of foundation, dc in next. This completes a scallop; repeat until 14 are formed, or according to size of basket. Work 1 dc in every st, using shade 100, joining the scallops without working in depth between each. Make a tassel of the 2 shades for each point, and suspend by a cord of chain-stitch attached to ends and centre of front, and fastened to a ring covered with dc. The frame may be either of bamboo or wire; I prefer the former. The piece for the back should be about 9 inches, and that for the front 14 inches long. Join two ends by piercing each with a heated knitting-needle or similar implement and sewing with strong thread, then run them through the chs, join other ends in same way, and cover with a looped bow of narrow ribbon matching shade 100 in color, or with a tassel. Finish by a tassel at point where netting was begun.

This is a useful little article and may be made very dainty. Yellow and white are pretty colors to combine. The fluted border may be applied to many uses. For a "catch-all" to hang beside the dressing-table it may be lined with silk to match the color of floss used.

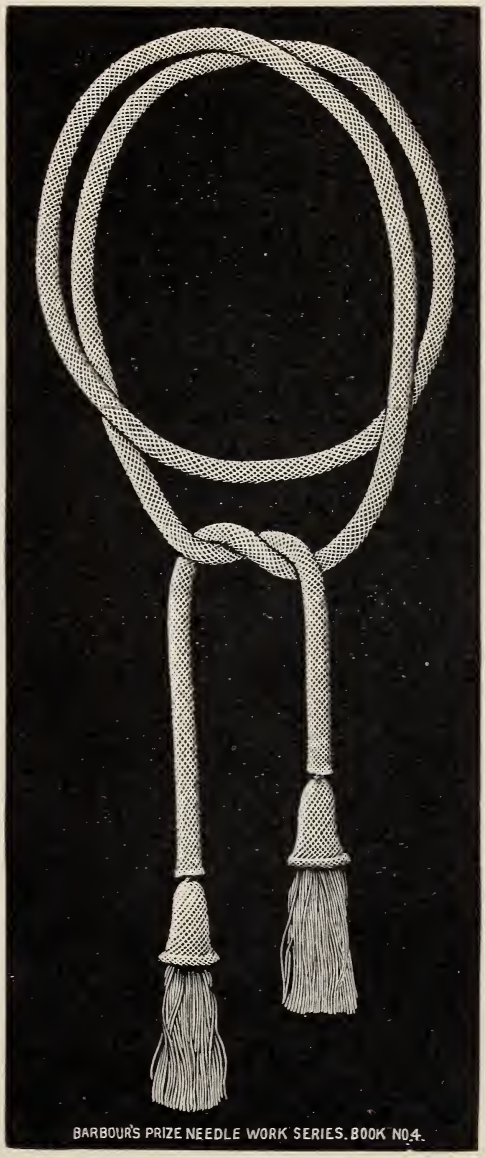
ECCLESIASTICAL GIRDLE.

Materials: Barbour's 9-cord flax thread, pure white, and steel hook, size 3.

Ch 11, close in ring.

Holding the ring between 1st finger and thumb, without twisting, work around in each back st of ch. Then simply crochet around and around, working from inside of ring. The stitch in which the hook should be inserted each time is the left half of st of previous round, which lies on outside of work, between the spiral rows; that is, having a st on needle, you insert hook in next st of work; the thread you now draw through forms the st in which hook is to be inserted next round. It is very simple, when once understood.

The girdle shown is 2½ yards long. Any tassels preferred may be used as a finish. Those shown have a bell-shaped cap, worked in the same manner as the girdle. Begin with a loop of 5 ch, and increase by making 2 sts in 1 every 2d round. Increase 3 sts in 1st round. The model is 5 inches deep, 1½ inches around the last round, but may be made smaller if desired. The fringe is made as long as wanted, brought up under the cap and sewed firmly to secure it, up through the opening to girdle, and around same to fix it firmly in place, back again, and through the cap, where it is tied. Take a 2-inch piece of cloth, wind well with the flax thread, insert up through fringe and cap and end of girdle, fasten with a few stitches, then through opening again; wind around threads between cap and girdle about 5 times, which keeps it in place, now back through cap and fasten. This piece of wound cloth will keep the tassel in place.



Ecclesiastical Girdle.

These girdles are very rich and heavy, the lustre of the flax making the work particularly attractive. The girdle may be made smaller by beginning with a less number of ch.

BELT IN AFGHAN STITCH.

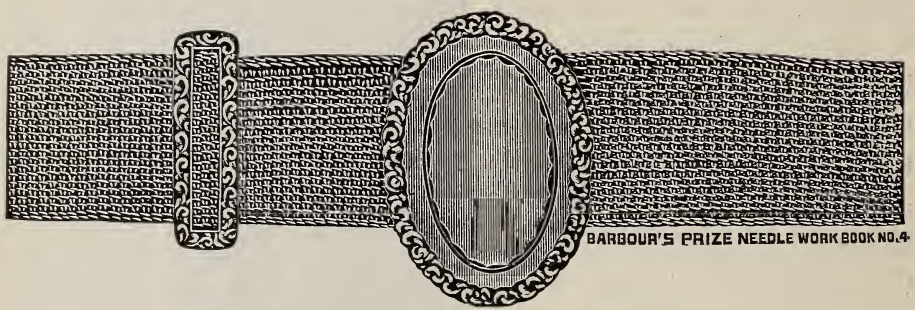
[Contributed by EMMA C. MUNROE, Roxbury, Mass.]

Materials: Barbour's Irish flax thread, No. 30, black, 3-cord, 200-yards spools, and steel hook, size 1.

Make a ch of 25 sts, turn.

1. Miss 1st st, then take up every following st and draw thread through, keeping all on hook.

2. Take up thread and draw through 2 sts, then again, and draw through 2 sts, repeating until all are worked off.



Belt in Afghan Stitch.

3. Take up the sts again, putting hook under each of the little upright loops, being sure not to miss the one at the end.

Continue in this way, taking up and working off, until the belt is of length desired. Add any buckle and slide that is liked.

The belt may be made as wide as desired by making the foundation chain longer or shorter. Line if wished, and use ecru, gray, or white flax thread, if preferred. The stitch will be found a most useful one in this way; and the belts have all the appearance of silk, while very durable.

The afghan stitch is useful in many other ways. Will mention a necktie made with same number of thread, ecru. Begin with ch of 30 sts, and work, as directed, a strip of 14 inches. Then narrow, by drawing through an extra st at one end, and missing 1st upright loop at other, every other row, to 12 sts, continue 14 inches, increase by making 2 sts in 1 loop on each side, every other row, to 20 sts, work

7 inches, finish the ends with row of tiny scallops, and with size 4 Ulster etching-flax, any color desired, work little cross-stitch diamonds, squares, or what you like. Line with silk to match floss in color, if desired.

Cross-stitch patterns may be readily transferred to articles worked in this stitch.

Corrected in No. 5, page 6.

KNITTED CORNER FOR HANDKERCHIEF.

[Contributed by Mrs. D. F. PARSONS, Lynnfield Centre, Mass.]

Materials: 1 spool Barbour's Irish flax thread, white, 3-cord, 200-yards spools, and 2 knitting-needles, No. 22.

Cast on 45 sts; do not knit across plain.

1. K 3, o, n, k 2, n, * o, n, o, n, o, k 2, n, k 4, n, k 2, o, k 1, o, n, o, n, o, n, k 3, o, n, ** k 5, n, o, k 2, o 2, p 1.

2. (O 2, p 2 tog), o (when the directions say "o," and the thread is before the needle already, simply let it remain so), k 10, o, n, p 27, k 5.

3. K 3, o, n, k 3, o, n, o, n, * o, k 2, n, k 2, n, k 2, o, k 3, o, n, o, n, o, n, k 2, o, n, ** k 4, n, o, k 2, (o 2, p 2 tog) twice.

4. (O 2, p 2 tog) twice, o, k 9, o, n, p 27, k 5.

5. K 3, o, n, k 4, o, n, o, n, o, * k 2, n, n, k 2, o, k 5, o, n, o, n, o, n, k 1, o, n, ** k 3, n, o, k 2, (o 2, p 2 tog) 3 times.

6. (O 2, p 2 tog) 3 times, o, k 8, o, n, p 27, k 5.

7. K 3, o, n, k 2, n, o, n, o, n, o, k 1, o, k 2, * n, k 4, n, k 2, o, n, o, n, o, k 3, o, n, ** k 2, n, o, k 2, (o 2, p 2 tog) 4 times.

8. (O 2, p 2 tog) 4 times, o, k 7, o, n, p 27, k 5.

9. K 3, o, n, k 1, n, o, n, o, n, o, k 3, o, k 2, * n, k 2, n, k 2, o, n, o, n, o, k 4, o, n, ** k 1, n, o, k 2, (o 2, p 2 tog) 5 times.

10. (O 2, p 2 tog) 5 times, k 6, o, n, p 27, k 5.

11. K 3, o, n, n, o, n, o, n, o, k 5, o, k 2, n, * n, k 2, o, n, o, n, o, k 5, o, n, ** n, o, k 2, (o 2, p 2 tog) 6 times.

12. (O 2, p 2 tog) 6 times, k 5, o, n, p 27, k 5.

13. Like 1st row to **; k 2, o, n, k 1, (o 2, p 2 tog) 6 times.

14. (O 2, p 2 tog) 6 times, n, k 4, o, n, p 27, k 5.

15. Like 3d row to ** ; k 3, o, n, k 1, (o 2, p 2 tog) 5 times.
16. (O 2, p 2 tog) 5 times, n, k 5, o, n, p 27, k 5.
17. Like 5th row to ** ; k 4, o, n, k 1, (o 2, p 2 tog) 4 times.
18. (O 2, p 2 tog) 4 times, n, k 6, o, n, p 27, k 5.

Knitted Corner for Handkerchief.

19. Like 7th row to ** ; k 5, o, n, k 1, (o 2, p 2 tog) 3 times.
20. (O 2, p 2 tog) 3 times, n, k 7, o, n, p 27, k 5.
21. Like 9th row to ** ; k 6, o, n, k 1, (o 2, p 2 tog) twice.
22. (O 2, p 2 tog) twice, n, k 8, o, n, p 27, k 5.
23. Like 11th row to ** ; k 7, o, n, k 1, o, p 2 tog.
24. N, k 10, o, n, p 27, k 5.

This completes the scallop. It takes two patterns of the insertion for one of the edge. When the side is of desired length, begin with 19th row for the corner:

1. Sl and b 1, then like 19th row, leaving off 1 st.
2. Like 20th row, minus 1 st.
3. Sl and b, then like 21st row, leaving off 2 sts.
4. Like 22d row.
5. B 2 tog, then like 23d, leaving off 6 sts.
6. Like 24th.
7. Sl and b, k 1, then from * in 1st row.
8. Like 2d row.
9. Sl, n, and b, n, b, n, then from * in 3d row.

Every alternate row following like even rows, decreasing as sts are bound off.

11. Sl and b, n then from * in 5th row.
13. Sl and b, k 2, then from * in 7th row.
15. Sl, n and b, then from * in 9th row.
17. Sl, n and b, from * in 11th row.
19. Sl, n and b, k 2, o, k 1, o, n, o, n, o, n, k 3, o, n, then from ** in 13th row.
21. Sl and b, k 1, o, k 3, o, n, o, n, o, n, k 2, o, n, then from ** in 15th row.
23. Sl and b, k 5, o, n, o, n, o, n, k 1, o, n, then from ** in 17th row.
25. Sl and b, n, k 2, o, n, o, n, o, k 3, o, n, then from ** in 19th row.
27. Sl, n and b, k 1, o, n, o, n, o, k 4, o, n, from ** in 21st row.
29. Sl and b, n, o, n, o, k 5, o, n, from ** in 23d row.
31. Sl, n and b, n, o, n, k 3, o, n, from ** in 1st row.
33. Sl, n and b, n, k 2, o, n, from ** in 3d row.
35. Sl, n and b, k 1, o, n, from ** in 5th row.
37. Sl and b, n, from ** in 7th row.
39. Sl and b, from ** in 9th row.
41. Sl and b, k 1, o, k 2, (o 2, p 2 tog) 6 times.
42. Like 14th row.

43. Sl and b, k 1, o, n, k 1, (o 2, p 2 tog) 5 times.

45. Sl and b, k 1, o, n, k 1, (o 2, p 2 tog) 4 times.

This finishes the binding off. For convenience we will begin at the first to number.

1. (O 2, p 2 tog) 4 times, n, k 3, pick up 1 st.

2. K 4, o, n, k 1, (o 2, p 2 tog) 3 times.

3. (O 2, p 2 tog) 3 times, n, k 5, pick up 1 st.

4. K 6, o, n, k 1, (o 2, p 2 tog) twice.

5. (O 2, p 2 tog) twice, n, k 7, pick up 1 st.

6. K 8, o, n, k 1, (o, p 2, tog).

7. N, k 10, pick up 2 sts.

8. N, k 5, n, o, k 2, o, 2, p 1.

9. (O 2, p 2 tog) o, k 10, pick up 2 sts.

10. K 1, o, n, k 4, n, o, k 2, (o 2, p 2 tog) twice.

11. (O 2, p 2 tog) twice, o, k 9, o, n, pick up 1.

12. K 2, o, n, k 3, n, o, k 2, (o 2, p 2 tog) 3 times.

13. (O 2, p 2 tog) 3 times, o, k 8, o, n, p 1, pick up 1 st.

14. K 3, o, n, like 7th row from **.

15. Like 8th; every alternate row following like corresponding even rows, picking up 1 st each row, save in the 21st, 27th, 29th, 33d, 35th, 37th, 41st, 43d, 45th, and 53d, in which 2 sts are picked up each row.

16. K 4, o, n, like 9th row from **.

18. K 5, o; n, like 11th from **.

20. K 1, o, n, k 3, o, n, like 13th from **.

22. N, o, n, o, n, k 2, o, n, like 15th from **.

24. K 1, o, n, o, n, o, n, k 1, o, n, like 17th from **.

26. K 2, o, n, o, n, o, k 3, o, n, like 19th from **.

28. N, k 2, o, n, o, n, o, k 4, o, n, like 21st from **.

30. K 1, n, k 2, o, n, o, n, o, k 5, o, n, then like 23d from **.

32. K 1, n, k 2, o, k 1, o, n, o, n, o, n, k 3, o, n, like 1st from **.

34. K 2, n, k 2, o, k 3, o, n, o, n, o, n, k 2, o, n, like 3d from **.

36. K 1, n, n, k 2, o, k 5, o, n, o, n, o, n, k 1, o, n, like 5th from **.

38. K 1, o, k 2, n, k 4, n, k 2, o, n, o, n, o, k 3, o, n, like 7th from **.

40. K 3, o, k 2, n, k 2, n, k 2, o, n, o, n, o, k 4, o, n, like 9th from **.

42. K 1, o, k 5, o, k 2, n, n, k 2, o, n, o, n, o, k 5, o, n, like 11th from **.

44. K o, n, o, k 2, n, k 4, n, k 2, o, k 1, o, n, o, n, o, n, k 3, o, n, like 13th from **.

46. K 2, o, n, o, n, o, k 2, n, k 2, n, k 2, o, k 3, o, n, o, n, o, n, k 2, o, n, like 15th from **.

48. K 4, o, n, o, n, o, k 2, n, k 2, o; k 5, o, n, o, n, o, n, k 1, n, o, n, like 17th from **.

50. K 5, o, n, o, n, o, k 1, o, k 2, n, k 4, n, k 2, o, n, o, n, o, k 3, like 19th from *.

52. K 1, o, n, k 1, n, o, n, o, n, o, k 3, o, k 2, n, k 2, n, k 2, o, n, o, n, o, k 4, o, n, like 21st from **.

54. K 3, o, n, n, o, n, o, n, o, k 5, o, k 2, n, n, k 2, o, n, o, n, o, k 5, o, n, like 23d from *.

This finishes the corner. Repeat the lace from 1st row to next corner.

To join the ends, take stitches from needle one at a time, using a sewing-needle; connect with the other edge, and the seam is hardly perceptible. When thoroughly conversant with the pattern, it may be begun in the corner with 5 stitches, a stitch being added each time.

Nothing more dainty in knitted work can be imagined than this corner. In coarser threads it may be used for curtains, table-covers, etc.

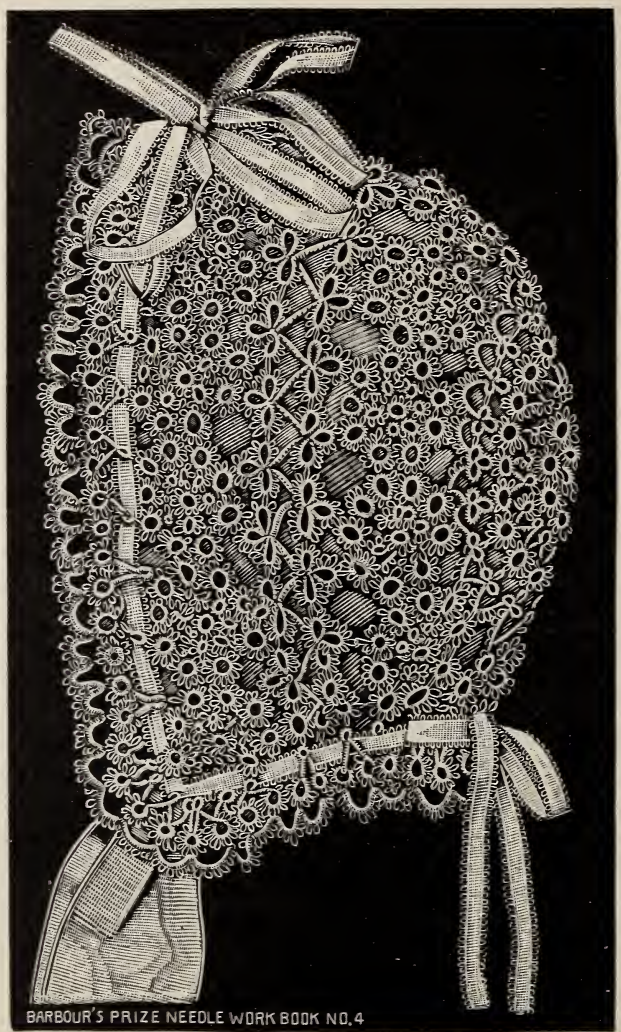
BABY'S CAP.

[Contributed by Mrs. G. L. SALLEY, Orangeburg C.H., S.C.]

Materials: Barbour's Irish flax crochet and lace thread, in balls, or 3-cord, 200-yards spools, No. 70, and tatting shuttles.

Begin in centre of crown. Make 1 dk, 1 p (leaving loop ¼ inch long); until you have 9 p, then close. Around this make rings of

* 1 dk, 1 p, until there are 3 dk and 2 p, join to p in centre wheel, repeat from * and close; turn, leave thread ¼ inch long, make large ring of 1 dk, 1 p until there are 12 p, close; turn, make



Baby's Cap.

another small ring, joining in middle to loop in centre wheel, next 1st small ring; turn, leaving thread ¼ inch long, make another large ring, joining to other large ring in this row by 3d loop. Repeat until there are 9 large rings joined to each other, and 9 small ones joined to loops in centre wheel. Then fasten off.

Make a ring of 1 dk, 1 p, until there are 12 p, close; turn, using 2 threads, make 7 dk, then a small ring of 1 dk, 1 p, until there are 5 p, joining centre p of small ring to centre of large ring in 2d row. Continue in this way until the circuit is completed. Next row is always made by using 2 threads. * Make 3 rings each of 10 dk, drawing each close and fastening together like a cloverleaf. In making the 2d ring of this leaf, join centre to centre of large ring in 3d row; then with 2 threads make 1 dk, 1 p, until there are 9 p, turn, and repeat from * to complete circle. Around this is a row of rosettes like that first made, joining to each other by centre loops in 2 rings, and by 2 rings to scallops in last row. At back of cap are 2 half-rosettes, straight side down. Next row is worked also with 2 threads; * make a cloverleaf of 3 rings, each of 12 p separated by 1 dk, fastening firmly; * with 2 threads make 12 dk; repeat from * to *; join centre of middle ring in leaf on one side to centre of rings in rosettes of last row. This and next row, which consists of rosettes like 5th row, must extend only across front of cap. The rosettes are joined to each other by centre of 2 rings, and by centre loops in 2 rings to centre loop of middle ring in cloverleaf of preceding row in such a manner that 7th row will be a little fuller than 6th. 8th row is made of 2 threads; make a ring of 12 p, separated by 1 dk, using 2 threads make 7 dk, then small ring of 10 dk, joined in centre to large ring of last row; turn, make large ring of 12 p, separated by 1 dk, joining large rings together in 3d p. When working this row, in using 2 threads, make 7 dk more or less as is necessary in working on rosette of preceding row. This row extends around cap. 9th row is made with 2 threads; 11 p, separated by 1 dk, join in centre p of large ring in 8th row, and join each scallop to the other in 3d p; this row also extends around cap. Finish with white baby-ribbon run in between 7th and 8th rows, and tied in a bow at back and on top, line with baby-blue silk, wadded, and add white-ribbon strings.

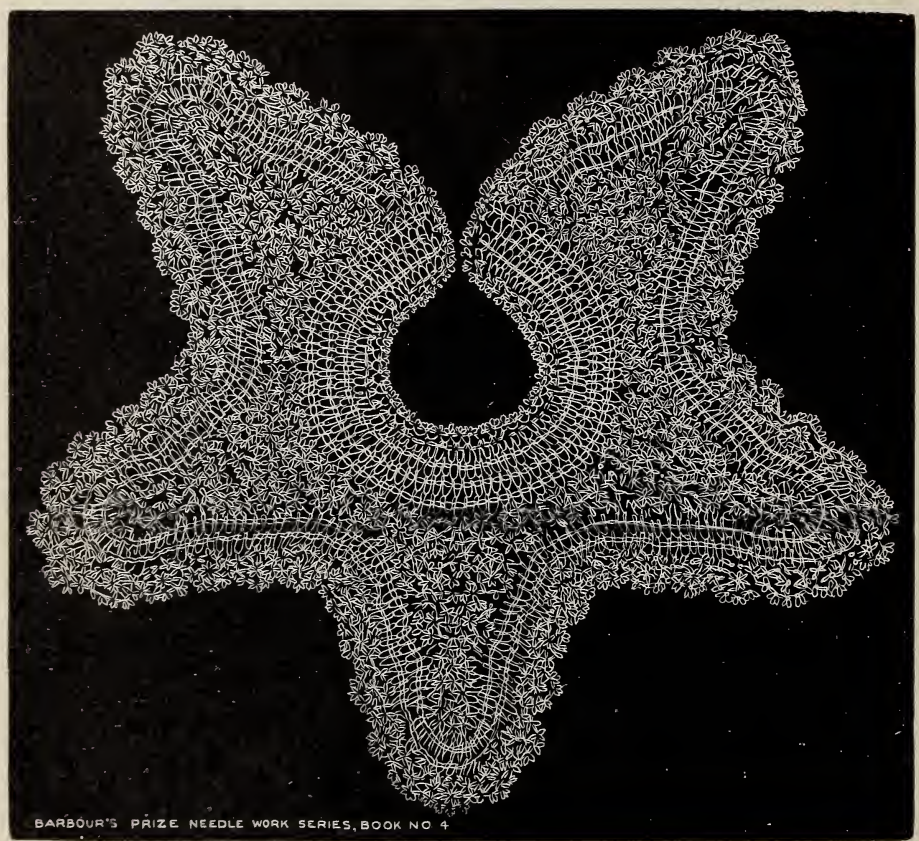
It is a very dainty little cap, and easily made. Have not given explicit directions for tatting, as they are so fully explained in No. 1 of the Prize Series.

COLLAR WITH VANDYKE POINTS.

[Contributed by EMMA S. THOMAS, Schoharie, N.Y.]

Materials: Barbour's Irish flax thread, No. 100, 3-cord, 200-yards spools, and ordinary shuttle.

Begin in centre of wheel, 1 dk, 1 p, repeat until there are 9 p, close; small rings on outside, 4 p each separated by 1 dk, close,



Collar with Vandyke Points.

allow ¼ in. h of thread and join to centre ring. Repeat around, having 9 small rings in the complete wheel. To shape the collar, join 24 wheels together by 2 p on each side, leaving 2 rings above and 3 below. This forms a half-circle for about the neck. Form

the points by joining 7 wheels, first 3, then 2, then 1, and 1 below this. To make frill for edge, make 66 wheels with ten small rings on outside, joining by 2 rings on either side. Heading for frill is made thus: 3 p, separated by one dk, joining these small rings at sides; between each wheel allow ½ inch of thread, joining to large wheel by centre p of each small ring on upper side of large wheel, and also the 2 p between large wheels. Continue this until 3 rows of heading are made, when with shuttle and thread join to collar. Finish around neck with small wheels like those around outer edge of large wheels, joined the same as the heading.

By making long picots a "lacey" appearance is given this work, which renders it very attractive, and also much more rapidly done.

REVERSIBLE DOILY.

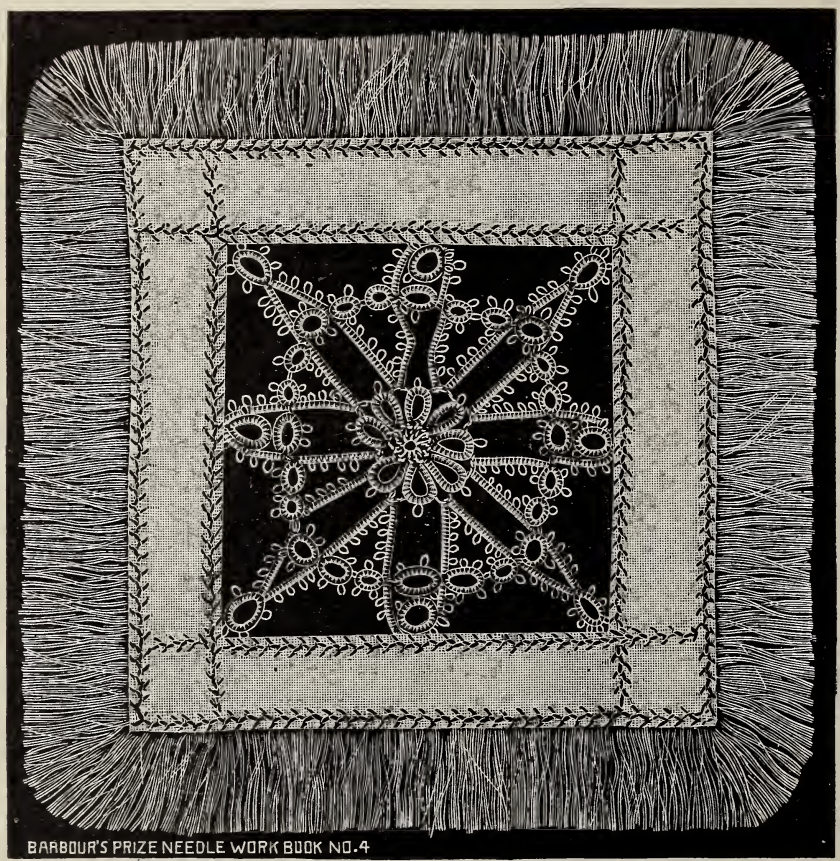
[Contributed by Mrs. Ella H. Cooper, 248 E. Main Street, Meriden, Conn.]

Materials: Two skeins Barbour's flax embroidery floss, size 4, 1 skein white and 1 of yellow, and a tatting-shuttle. Fill the shuttle with the yellow floss and wind the white upon a spool.

Tie yellow and white threads together. With white, make 1 dk, 1 p, 1 dk; with yellow, 6 dk, 1 p, 4 dk, 1 p, 4 dk, 1 p, 4 dk, 1 p, 4 dk, 1 p, 6 dk, close. With white, 1 dk, 1 p, 1 dk. Yellow, 6 dk, join to last p (counting always in the order in which they were made) in preceding ring (4 dk, 1 p) 4 times, 6 dk, close. Continue till a wheel of 8 rings is formed, connecting last with 1st, and fasten off. Thread a needle with the white thread at starting-point and draw all white picots together in centre of wheel.

Tie both threads together to 2d p in a ring; with white (4 dk, 1 p) 5 times, with yellow (4 dk, 1 p) 4 times, 4 dk, close; with yellow (4 dk, 1 p) 6 times, 4 dk, close; with white (4 dk, 1 p) 4 times, 4 dk; with yellow (4 dk, 1 p) 7 times, 4 dk, close; with white (4 dk, 1 p) 4 times, 4 dk, join to 4th p of ring last made; with yellow (4 dk, 1 p) 4 times, 4 dk, close; with white (4 dk, 1 p) 5 times, 4 dk, join to 4th p of ring in wheel, and again to 2d p of adjoining ring in wheel; with white (4 dk, 1 p) 4 times, 4 dk;

with yellow, 4 dk, 1 p, 4 dk, join to 3d p of ring last made, 4 dk, 1 p, 4 dk, 1 p, 4 dk, close; with yellow (4 dk, 1 p) 7 times, close; with white (4 dk, 1 p) 4 times, 4 dk; with yellow, 4 dk, 1 p, 4 dk, 1 p, 4 dk, join to 3d p of ring last made, 6 dk, join to 1st p of ring



Reversible Doily.

last made, 4 dk, 1 p, 4 dk, 1 p, 4 dk, close; with white (4 dk, 1 p) 4 times, 4 dk, join to 4th p of next to last ring made; with yellow (4 dk, 1 p) 5 times, 4 dk, close; with white (4 dk, 1 p) 4 times, 4 dk, join to 4th p of 2d ring in wheel. This completes ¼ of square. In finishing join last to 1st ring and fasten ends with needle.

Cut 2 6-inch squares of linen, 1 of white and 1 of yellow, feather-

stitch each ¾ inch from edge, white on yellow and yellow on white; pin out the tatting and measure it, cut from centre of linen squares pieces large enough to allow insertion of tatted square, turn in edge, and feather-stitch, sew the squares together, overseaming with fine thread, and fringe the outer edge. If preferred, the doily may be hemstitched, and white floss used throughout instead of yellow. Crocheted, antique, or other squares may be used instead of tatted ones. The idea is a novel one and may be elaborated to any extent. Ecru and white flax thread may be used instead of the floss if preferred.

The making of tatting may be much facilitated by the movement known as the "dip," where the shuttle is held vertically and the "throwing" of the thread dispensed with. In learning to make tatting, 2 threads of different colors should be employed, although 2 shuttles (save for very elaborate designs) are not required. For example, take the floss as used in the doily, tie threads together, hold knot firmly between thumb and forefinger of left hand, from this point pass the white thread over the left hand, extending the middle finger so as to have at least an inch space between it and the forefinger, and secure the thread from slipping by winding 6 or 7 times around the little finger. Now, take the shuttle between thumb and forefinger of right hand, as near the upper points as convenient, holding it vertically, and with the thread extending downward from the right. Have about 6 inches of thread between knot and shuttle. Extend 3d finger of right hand under this thread, bringing hands together until the shuttle strikes against the white thread between fore and middle fingers; lower shuttle, permitting white thread to pass between it and forefinger of right hand, till the upper points of the shuttle have cleared this thread. Then bring shuttle up again, white thread passing this time between it and thumb of right hand, but never permitting shuttle to drop from between thumb and forefinger, and always maintaining its vertical position. So soon as the shuttle begins its upward journey, draw middle finger of left hand in toward the palm, and the shuttle thread straight to the right, leaving white thread in a loose knot upon it. To adjust and tighten this knot, again extend middle

finger of left hand, when the half "double knot" (dk) will appear, white upon colored thread. The 2d half is made with shuttle in same vertical position, but with colored thread allowed to lie in a loose loop falling toward palm; moreover, the shuttle is lowered on *further* side of white thread, so that this thread passes first between thumb and shuttle, and on upward movement of shuttle slips between it and forefinger. Here, as before, the middle finger of left hand is relaxed while the shuttle thread is drawn tight to the right; again the middle finger is extended, adjusting this half knot beside the 1st. Knots made in this way cannot be drawn up in a ring; they appear white upon colored thread, should be pushed close together, and are used to form the connecting bars or "scallops" in making lace. It is well to practise making these bars till perfectly familiar with the process before attempting to make the closed rings. The same manipulations are used in both, only the difference in color enables the beginner to detect errors and avoid forming the knots with the wrong thread. To make the rings, ignore the white thread, which may be left wound around little finger, the latter drawn in toward the palm. Unwind 12 inches of thread from shuttle, place work between thumb and forefinger of left hand with thumb nail close to last white knot of bar, pass thread around and over extended middle and 3d fingers and again under thumb nail, leaving an inch or so space between fore and middle fingers for operations of shuttle, which is used as before. Make as many dk as pattern calls for, leaving spaces where picots are required. If shuttle has been drawn properly to right, and the left middle finger done its work of tightening and adjusting knots, there will be no difficulty in closing rings. The work is joined by picots; slip shuttle in palm of right hand, leaving work in left undisturbed, with a pin draw through picot to which work is to be joined a loop of the thread between 1st and middle finger of left hand, making this long enough to allow shuttle to pass through, when the work is immediately readjusted by the all-important left middle finger. In giving these directions I have presupposed no knowledge of tatting on the part of the learner, and trust many may be benefited thereby.

DEPARTMENT 3.

ANTIQUE CURTAINS.

[Contributed by Mrs. EMMA ROBERTON, 217 W. 142d Street, New York, N. Y.]

Materials for curtains: 4 dozen spools, No. 40, 3-cord, 200-yards spools, 3 dozen skeins Ulster white flossette size *, meshes and netting-needle No. 14.

1. With inch-mesh, 720 sts.

2. With small mesh (knitting-needle), plain. Repeat, making 21 rows.

3. Large mesh, plain.

4. Large mesh, 1 loop in 2.

5. Large mesh, 2 loops in 1. This forms open stripe.

Repeat from 2d row until 6 stripes are made. After the last openwork stripe, net with small mesh, plain, 84 rows. For scallop, with large mesh, net 14 sts in 1, missing 9. Finish with small mesh, 2 rows, catching in 5th st between scallops.

The pattern darned on the wide stripe is the rose, thistle, and shamrock, and the centre, with openwork stripes, represents the "Stars and Stripes," the whole being emblematic of the countries, America, England, Scotland, and Ireland. The stars are darned on the plain stripes between openwork. The whole design is extremely effective, the work simple and easily copied. A design patent has been applied for, as it is the purpose of the designer to prevent its being taken up and produced in large quantities by the manufacturers of cheap lace curtains.

For netting, No. 40 thread is used, for darning, the flossette. Netting is such easy and delightful work, requiring little attention of the eyes, that its revival and constant growth in popularity is not to be wondered at. Draperies netted of Barbour's Irish flax threads are practically indestructible — by all ordinary wear and tear —

losing nothing of their elegance by careful laundering; and it is hoped that these exquisite curtains will inspire other ladies with the

Antique Curtains.

laudable desire to possess similar artistic hangings for their windows. Made to order, they are in use in the most elegant parlors.

NETTED CENTRE–PIECE OR TIDY.

[Contributed by Mrs. F. E. Parker, Everett, Wash.]

Materials: One spool Barbour's Irish flax thread, 3-cord, 200-yards spools, No. 150, 4 skeins Barbour's floss, No. 8, fine netting-needle, lead pencil, and sock-needle.

Netted Centre-Piece or Tidy.

Commence with 36 stitches over the large mesh (lead pencil) into a loop of thread. Pin this loop to a pillow.

Net 5 rows over small mesh (sock-needle); then once around over large mesh, putting the loops in every other stitch; once around over large mesh, putting 4 loops in every stitch; then 8

times on small mesh, repeat open work, 9 times on small mesh, repeat open work, 9 times on small mesh. This completes the plain circle.

Finish with 15 points. These are made by netting back and forth, leaving the last stitch each time until but one remains. The stitches should be divisible by 15 in the last row, but as they are not, by 3, these 3 stitches must be disposed of in the last widening, so there will be 3 groups in the last row of the open work that will have 3 instead of 4 stitches.

The pattern is simply darned in with the No. 8 floss, weaving back and forth, using a sewing-needle which will carry the floss smoothly.

Made of coarser thread, this design is a beautiful tidy or hassock-cover; No. 35 or No. 40 is excellent for this purpose.

NETTED COLLAR.

[Contributed by Mrs. A. J. TRUAN, Smithwood, Knox Co., Tenn.]

Materials: Three spools Barbour's Irish flax thread, No. 80, 3-cord, 200-yards spools, medium size netting-needle, lead pencil, and coarse knitting-needle.

1. Net over pencil 150 loops, plain.

2. Over needle, taking 2 sts each time of 1st row.

3, 4, 5. Plain, over needle.

6. Over pencil, make meshes of 18 loops, merely passing netting-needle upward through netting, then over pencil, making the loops ½ inch long. To form a firm knot over these 18 loops, after passing upward for last loop, pass the needle downward to left of mesh, or collection of loops, draw thread through till small loop is left to right of mesh, pass needle up through this loop, drawing thread firmly over the mesh at about ⅛ inch from netting of previous row. Repeat, to secure mesh firmly; net 5 plain, over pencil, then repeat mesh.

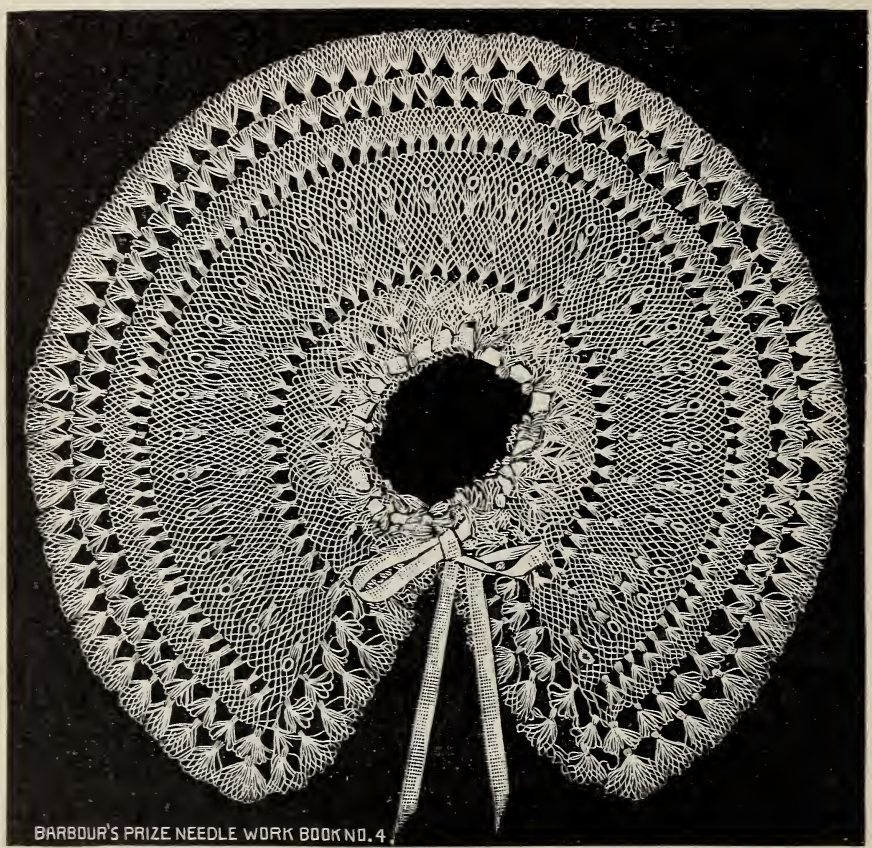
7. Over knitting-needle, in plain netting, divide mesh in 3 parts, taking 6 loops each st, and net plain between meshes.

8, 9, 10, 11, 12, 13. Plain, over knitting-needle.

14. Mesh, as in 6th row, in every other st.

15. Plain, over needle, dividing loops in 3 parts.

16, 17. Plain, over needle.



Netted Collar.

18. Meshes of 18 loops, 3/8 inch long, over needle, 5 plain sts between.

19. Plain, over needle, dividing meshes in 2 parts.

20, 21, 22, 23. Plain, over needle.

24. Meshes of 20 loops, over pencil, 5 plain between.

25. Plain, over pencil, dividing meshes in 2 equal parts.

26. Plain, over pencil, except in st made to divide the mesh is made 4 sts.

27. Over needle, plain except the 4 sts made in same st in previous row are netted together.

28, 29, 30, 31. Plain, over needle.

32. Meshes of 24 loops, over pencil, 1 plain st between.

33. Plain, over needle, dividing meshes in 4 parts of 6 loops each, taking 1st 6 of 2d mesh with last 6 of preceding mesh.

34, 35, 36. Plain netting, over needle.

Border: 1. Meshes over pencil, about ¾ inch long, 24 loops, missing 3 sts between; at corners, in front, meshes have 48 loops each.

2. Plain, over needle, dividing each mesh in 8 parts; between meshes pass thread under needle to avoid making st.

3. Meshes, 1 inch long, over pencil, taken in netting between 4th and 5th divisions of 1st row of meshes; corners, 48 loops.

4. Like 2d row.

5, 6. Plain, over needle.

If collar is thought too wide, rows 22 to 31 may be omitted. In 26th row the 4 long sts under meshes are buttonhole-stitched all around, taking half on each side, making 5 sts above and 5 below. Neck is finished by netting together over needle 2 sts of 1st row, then 3 rows plain, over needle, finish with border like other part and front.

LADY'S NETTED TIE.

[Contributed by Mrs. E. MARTIN, Gallipolis, Ohio.]

Materials: Two spools Barbour's Irish flax thread, No. 90, and rather fine netting-needle.

1. Net 40 sts on mesh ⅓ inch round.

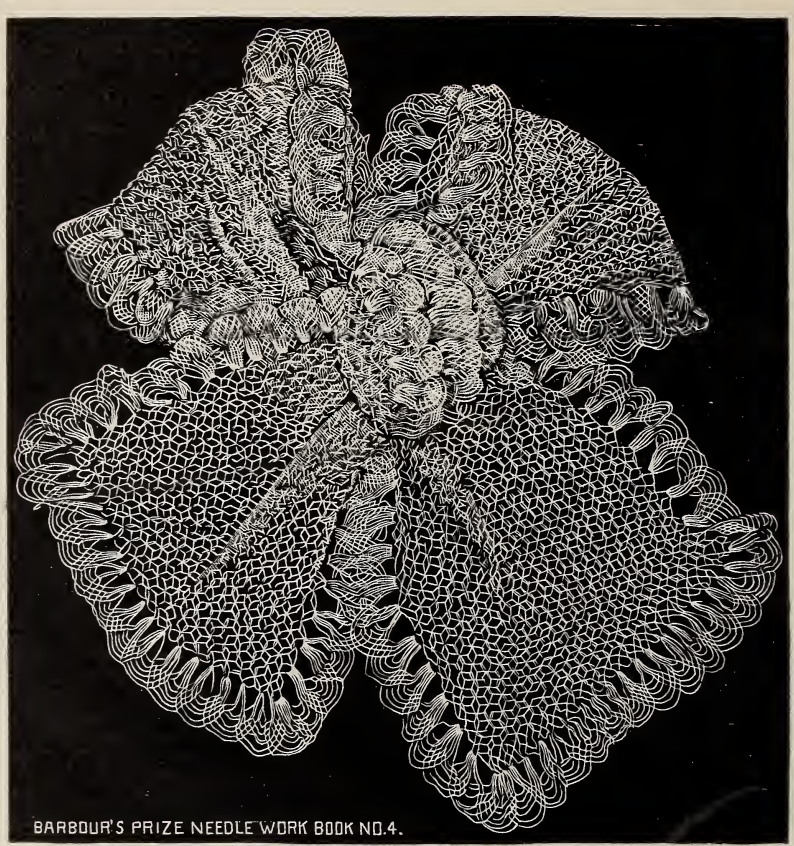
2. * Plain netting on size larger mesh.

3. Net 2d st, then 1st, and so continue to end of row, on smaller mesh.

4. * Like 2d row.

5. Net plain st, begin pattern by netting 3d st, then 2d, next the 5th st, then 4th, on smaller mesh.

Repeat from * until you have 1½ yards, or as long as desired for tie.



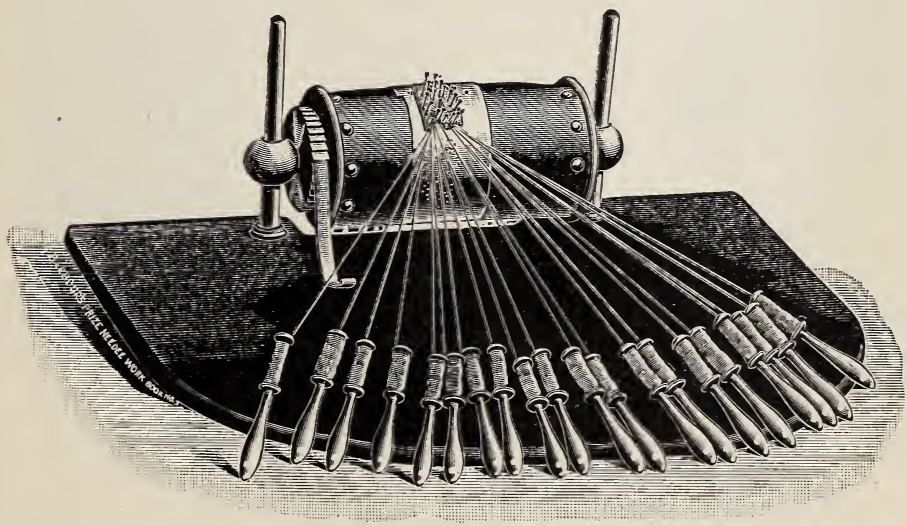
Lady's Netted Tie.

For border: Take up sts for border; net 7 sts in every other st on mesh 1 inch round. Next net plain row on fine knitting-needle. Net 4 sts on same mesh, then 1 st on mesh size larger. Continue, decreasing to make points, and having 6 rows in border.

BOBBIN WORK.

The introduction of this work in No. 3 of the "Prize Series" has been the means of awakening much interest in a method of lace-making hitherto comparatively unknown in our country. That

attention has not been previously drawn to it is a matter of surprise to ladies with whom it is now so popular. The work is fascinating, yet simple, the art of weaving the lace being readily acquired by any one; and the only expense for materials is in the initial purchase of bobbins, desk, etc. After a little practice one can readily prick out one's own patterns, combining different grounds, explicit illustrated directions for several of which in common use were given in No. 3. This issue also contains detailed instructions for working, which it seems unnecessary to repeat. One fact, however, cannot be too often or too strongly impressed upon our friends — the application being made to laces of every description: the flax threads should alone and always be used. It is extremely unwise, to say the least, to expend time and energy in the production of cotton lace. Indeed, for bobbin work, as has been previously stated, cotton thread is not to be used, as it renders the lace stiff and wiry, with



Lace Desk. (Fig. 1.)

none of the smoothness and lustre characteristic of Barbour's Irish flax threads.

The lace-desk used by the writer has a revolving upholstered cylinder, sufficiently long to allow the weaving of a wide pattern. The bobbins are used in pairs, and numbered from the left as they

lie at time of using. There are but two movements, with which all "stitches" are formed; these are the twist, consisting simply in laying the right bobbin of each pair over left of same pair, and the cross, laying the right bobbin of left pair over left of right pair. Or, taking the four bobbins as they lie, to twist, lay 4th and 2d toward the left over 3d and 1st; and "cross" 2d over 3d. These movements, once, form the half-throw, or ht; repeat to form whole throw (wt). Directions are given for repetitions, etc., in forming different lace-patterns.

The same pattern is made in many different widths. For example, that shown on the lace-desk (Fig. 1) in No. 80 Irish flax thread is dainty and delicate, less than an inch in width. In No. 35 of the same thread it is nearly two inches wide. The different patterns may be easily enlarged or made smaller by means of point paper, pricking at the intersection of lines. This work is being utilized in many ways. One lady writes of having reseated some chairs from which the cane had broken; she had a light, smooth board, punctured to form the pattern for "plain hole ground" (page 78, No. 3 of the "Prize Series"), used wire nails for pins, and wove the ground of 9-cord flax macramé. Another lady has bobbined some beautiful draperies, weaving the ground in strips and sewing together, with lace for the edge.

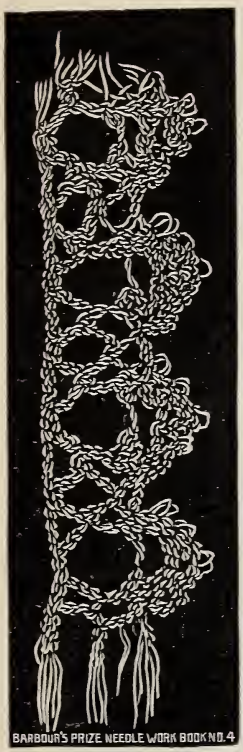
By carefully following directions given, we feel sure no difficulty will be experienced by the beginner. We are, however, always glad to give any assistance or information possible.

CHRISTINA EDGING.

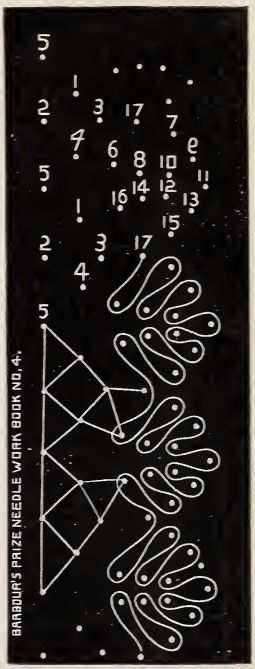
Materials: Barbour's Irish flax thread, No. 60, 3-cord, 200-yards spools, 9 pairs bobbins, pattern and lace-desk. Pin pattern around cylinder. Pin 4 pairs at 1, 3 pairs at 2, and 2 pairs at 3.

Make 2 wt with 1st and 2d pairs, same with 2d and 3d, 5th and 6th; take 3d and 4th pairs in left hand and 5th and 6th in right, ctc, using a pair as single bobbin, pin in 1, ctc; 2 wt with 3d and 4th, same with 1st and 2d; wt with 1st and 2d and 3d and 4th,

using a pair as single bobbin (hereafter this movement will be referred to as "dwt" — double whole throw), pin in 2, dwt; 2 wt with 5th and 6th; tw 7th twice, ctc with 5th, 6th and 7th, using 5th and 6th pairs as single bobbin, pin in 3, ctc; dwt with 3d, 4th, 5th and 6th, pin in 4, dwt; dwt with 1st, 2d, 3d and 4th, pin in 5, dwt; tw 7th once, ctc with 7th and 8th; wt 6th, ctc with 6th and 7th; same with 5th and 6th, pin in 6, ctc; tw 7th, ctc with 6th and 7th; same with 7th and 8th, 8th and 9th, pin in 7, ctc; tw 7th, ctc with 7th and 8th, same with 6th and 7th, pin in 8, ctc; ctc with 6th and 7th, 7th and 8th, 8th and 9th, pin in 9, ctc; ctc with 7th and 8th, pin in 10, ctc; ctc with 8th and 9th, pin in 11, ctc; ctc with 7th and 8th, pin in 12, ctc; ctc with 8th and 9th, pin in 13, ctc; ctc with 6th and 7th, pin in 14, ctc; 8th and 9th, pin in 15, ctc; 5th and 6th, pin in 16; 8th and 9th, pin in 17.



Christina Edging.



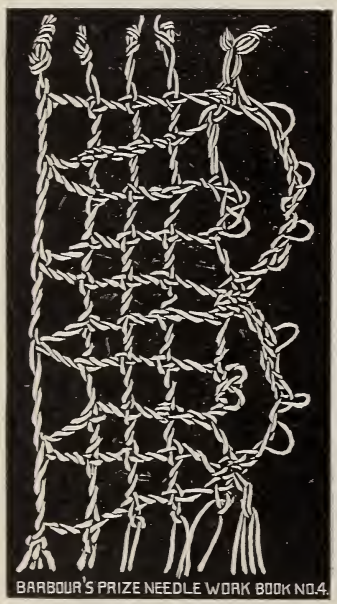
Pattern.

This pattern is very simple, and desirable for children's garments.

DANISH LACE AND INSERTION.

Materials: Barbour's Irish flax thread, No. 35, 3-cord, 200-yards spools, 8 pairs bobbins, bobbin-lace desk and pattern. Pin pattern around cylinder. Pin 2 pairs in 24, 15, and 20, 1 pair in 18 and 19. Ht with 1st and 2d pairs, pin in 1, ht; tw 2d 3 times, 3d twice, ht, pin in 2, ht; tw 3d and 4th, ht, pin in 3, ht; 4th and 5th,

same, pin in 4; tw 5th twice, ctc with 5th and 6th; ctc with 6th and 7th, 5th and 6th; tw 4th and 5th, twice, ht, pin in 5, ht; 3d and 4th, same, pin in 6; 2d and 3d, same, pin in 7; tw 1st and 2d 3 times, ht, pin in 8, ht; tw 2d 3 times, 3d twice, pin in 9, ht; tw 3d and 4th twice, ht, pin in 10, ht; 4th and 5th, same, pin in 11; tw 5th and 6th twice, ctc, pin in 12, between 3d and 4th bobbins, leaving 1 thread to right and 3 to left, ctc, pin in 13, same way, ctc; the single picot loops are formed thus. Tw 4th and 5th twice, ht, pin in 14, ht; 3d and 4th, same, pin in 15; 2d and 3d, same, pin in 16; tw 1st and 2d 3 times, ht, pin in 17, ht; tw 2d 3 times, 3d twice, ht, pin in 18, ht; tw 3d and 4th twice, ht, pin in 19, ht; 4th and 5th, same, pin in 20; ctc with 7th and 8th, pin between 3d and 4th threads, as before, in 21, ctc; same; pin in 22, ctc; pin in 23;



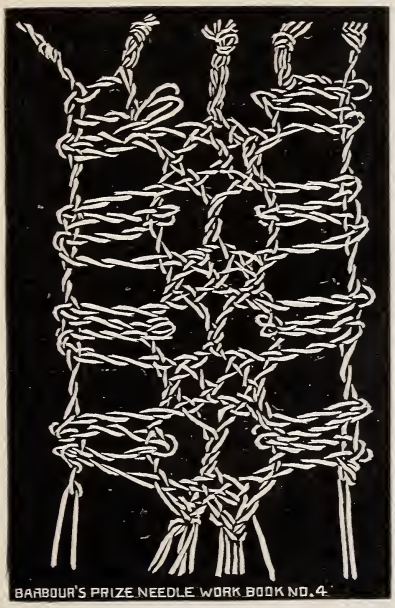
Danish Lace.

Pattern.

between 3d and 4th threads, ctc; ctc with 6th and 7th, 7th and 8th, 5th and 6th, 6th and 7th; ht with 5th and 6th. Repeat from 1st.

For the insertion, follow same directions as to pinning in pattern. Beginning with 2d and 3d, wt; tw 1st and 2d twice, ctc, pin in 1, ctc; tw 2d twice, ctc with 2d and 3d, pin in 2, ctc; tw 2d twice,

ctc with 1st and 2d, pin in 3, ctc; tw 2d twice, wt with 2d and 3d; 2 wt with 4th and 5th; wt with 6th and 7th; tw 7th and 8th twice,



Danish Insertion.

Pattern.

ctc, pin in 4, ctc; tw 7th twice, ctc with 6th and 7th, pin in 5, ctc; tw 7th twice, ctc with 7th and 8th, pin in 6, ctc; tw 7th twice, wt with 6th and 7th; ht with 5th and 6th, pin in 7, ht; wt with 6th and 7th; ht with 3d and 4th, pin in 8, ht; same with 4th and 5th, pin in 9; same with 5th and 6th, pin in 10; wt with 6th and 7th.

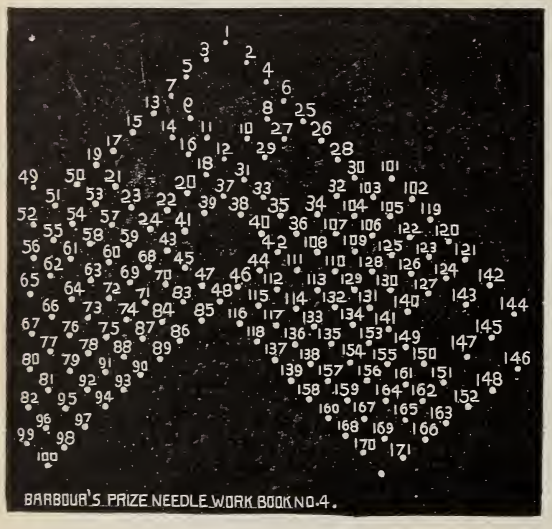
QUEEN LACE.

Materials; Barbour's Irish flax thread, No. 60, 3-cord, 200 yards spools, 27 pairs of bobbins, bobbin-lace desk and pattern. Pin pattern around cylinder. Pin 4 pairs at 99, 2 at 152, and 1 pair at 100, 98, 97, 94, 93, 90, 89, 86, 85, 48, 116, 118, 137, 139, 158, 160, 168, 170, 171, 166, 163.

This design, which is a remarkably delicate and pretty one, is com-

posed of pin-check and linen grounds, the latter used in the diamond pattern. Begin with 1st diamond.

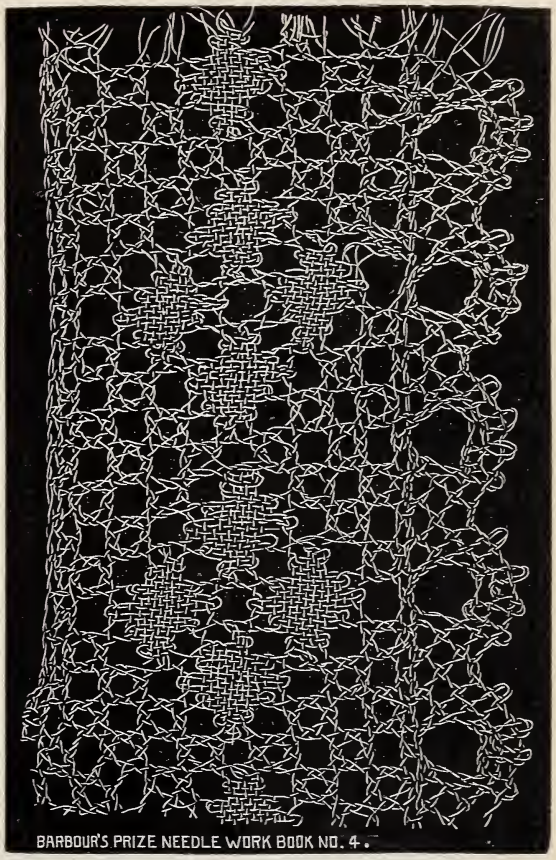
Ht with 12th and 13th pairs, pin in 1, ctc; ctc with 13th and 14th, pin in 2, ctc; the diamond beginning to enlarge, work to left (always with ctc in this ground), taking in 11th pair, pin in 3; work back and forth, taking in 16th pair at widest part, pin in 6, to right, and 9th pair, pin in 7 to left. Decrease by dropping a pair each time, until you pin in 12, between 12th and 13th. As the 4 diamonds are made in the same way, it is only necessary to state with what pairs they are begun. For the openwork between, tw 9th and 10th pairs, ht, same with 11th and 12th; begin 2d diamond, to left, with 8th and 9th pairs, proceeding as with 1st diamond, pin in 24 at finish. Tw 5th and 6th, ht, same with 7th and 8th, 9th and 10th, 11th and 12th, 13th and 14th, 15th and 16th: this for openwork. Begin 3d diamond, to right, with 16th and 17th pairs, proceeding as before, pin in 36 at finish. For openwork, tw 15th and 16th pairs and ht, same with 13th and 14th. Begin 4th diamond with 12th and 13th, ending with same and pin in 48; openwork, tw 9th and 10th pairs and ht, same with 11th and 12th, 13th and 14th, 15th and 16th, 17th and 18th, 19th and 20th.



Pattern.

Beginning on edge, * ctc with 2d and 3d pairs, tw 1st pair 3 times, 2d once, ctc, pin in 49, ctc, ctc with 2d and 3d; * beginning pin-check ground, ht with 3d and 4th, 4th and 5th, pin in 50, ht; ht with 3d and 4th, pin in 51, ht; edge (* to *), pin in 52. Ht with 5th and 6th, pin in 53, ht; same with 4th and 5th, pin in

54, ht with 5th and 6th, ht with 3d and 4th, pin in 55, ht; edge, pin in 56; ht with 3d and 4th, ht with 6th and 7th, pin in 57, ht; same with 5th and 6th, pin in 58, 7th and 8th, pin in 59, 6th and 7th, pin in 60. It will be seen that we are working on a square. After a little practice this ground will be thoroughly understood, and is one of the prettiest. Ht with 5th and 6th, 4th and 5th, pin in 61, ht; same with 3d and 4th, pin in 62, same with 5th and 6th, pin in 63, 4th and 5th, pin in 64; then ht with 3d and 4th, without pin, edge, pin in 65; ht with 3d and 4th, pin in 66, edge, pin in 67, ht with 3d and 4th, 5th and 6th, 7th and 8th; ht with 8th and 9th, pin in 68, and proceed to work toward edge, 3 checks, as described for the 2 checks above, diagonally, putting pin in 79, at finish; ht with 3d and 4th, edge, pin in 80; ht with 3d and 4th, pin in 81, edge, pin in 82; ht with 3d and 4th, 5th and 6th, 7th and 8th, 9th and 10th, ht with 10th and 11th, pin in 83, ht, and work to left as before, 4 checks, finishing with pin in 98; ht with 3d and 4th, edge, pin in 99; ht with 3d and 4th, pin in 100, ht. This completes the upper part of design. For an insertion to match this lace, make the other edge the same.



Queen Lace.

Work to right as for openwork between diamonds, ht with 5th and

6th, 7th and 8th, 9th and 10th, 11th and 12th. Ht with 21st and 22d, pin in 101, ht; 23d and 24th same, pin in 102; ctc with 22d and 23d; ht with 21st and 22d, same with 20th and 21st, pin in 103, ht; same with 19th and 20th, pin in 104; 21st and 22d, pin in 105, 20th and 21st, pin in 106; ht with 19th and 20th; proceed to make 3 checks, diagonally, to left, as previously described, finishing with pin in 118, between 14th and 15th pairs. Working to right, ht with 13th and 14th, 15th and 16th, 17th and 18th, 19th and 20th, 21st and 22d. Ht with 24th and 25th, pin in 119, ht; same with 25th and 26th, pin in 120; ctc with 26th and 27th, pin in 121, ctc; ctc with 22d and 23d. Ht with 23d and 24th, pin in 122, ht, same with 24th and 25th, pin in 123, 25th and 26th, pin in 124. Ctc with 22d and 23d, ht with 21st and 22d, pin in 125, ht; ctc with 22d and 23d, ht with 23d and 24th, pin in 126, ht, same with 24th and 25th, pin in 127, ht with 21st and 22d, 20th and 21st, pin in 128, ht; continue, working 3 checks to left, as before, finishing with pin in 139, between 16th and 17th pairs. Work back to right, as before, beginning with 15th and 16th, ht, 17th and 18th, 19th and 20th, 21st and 22d. Ctc with 22d and 23d, ht with 23d and 24th, pin in 140, ht; ctc with 22d and 23d; ht with 21st and 22d, pin in 141, ht; ctc with 22d and 23d, beginning scallop, ctc with 24th and 25th, tw each pair once, tw 25th and 26th, ctc, same with 26th and 27th, pin in 142, tw once, ctc; tw 25th and 26th, ctc, 24th and 25th same, pin in 143; repeat to right, pin in 144, then left, dropping 24th, pin in 145; to right, pin in 146; to left, taking in 24th again, pin in 147; to right, pin in 148; to left, ctc with 23d and 24th, pin in 149, ctc; ht with 24th and 25th, pin in 150; same with 25th and 26th, pin in 151, 26th and 27th, pin in 152; ctc with 22d and 23d, ht with 21st and 22d; ht with 20th and 21st, pin in 153, ht, and proceed to work 2 checks to left, as before, finishing with pin in 160, between 18th and 19th pairs. Ht with 19th and 20th, 20th and 21st; ctc with 22d and 23d, ht with 23d and 24th, pin in 161; ht with 24th and 25th, pin in 162; 25th and 26th, pin in 163; ctc with 22d and 23d, ht with 21st and 22d, pin in 164, ht; ctc with 22d and 23d, ht with 23d and 24th, pin in 165, ht; same with 24th and 25th, pin in 166; ht with

21st and 22d, ht with 20th and 21st, pin in 167, ht, same with 19th and 20th, pin in 168, 21st and 22d, pin in 169, 20th and 21st, pin in 170; ht with 21st and 22d, ctc with 22d and 23d, ht with 23d and 24th, pin in 171 ctc; this finishes the pattern.

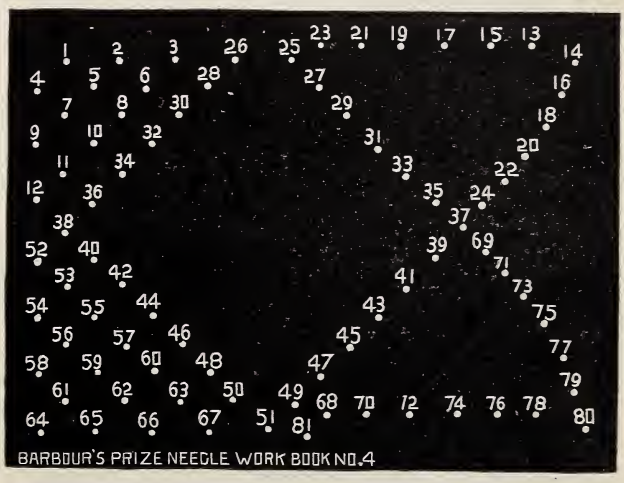
BLOCK LACE.

[Contributed by Mrs. C. A. Stone, Box 257, Holliston, Mass.]

Materials: Barbour's Irish flax thread, No. 35, 3-cord, 200-yards spools, 19 pairs bobbins, lace-desk, pins, and pattern. Pin pattern around cylinder. Then pin 3 pairs of bobbins in 65, 2 pairs in 66, 67, 68, and 52, and 1 pair in 69, 71, 75, 77, 79, 80, and 81.

This design consists of plain net ground (in block), tulle ground, like twisted hole ground, save that a wt is used instead of ht, and bar ground, in scallop.

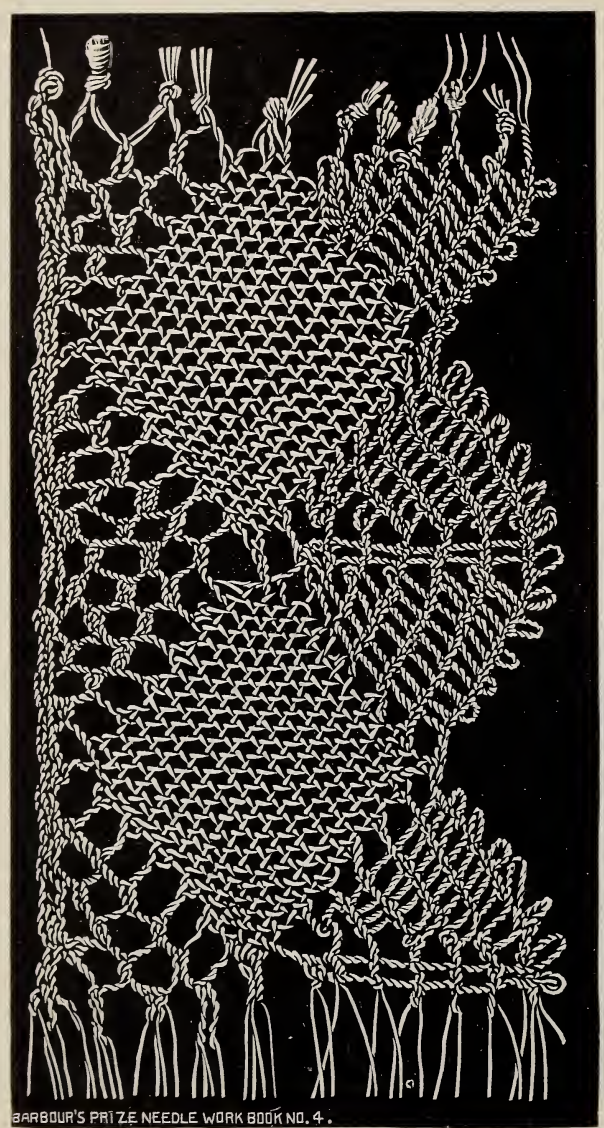
Beginning with tulle ground at top of pattern, * tw 3d and 4th pairs twice, wt, pin in 1 wt; * repeat with 5th and 6th, pin in 2, 7th and 8th, pin in 3. On the edge, ** tw 2d and 3d once, wt, tw 1st twice, 2d once, wt, pin in 4, wt; tw 2d and 3d, wt. **. Repeat from * to * with 4th and 5th, pin in 5, 6th and 7th, pin in 6, 3d and 4th, pin in 7, 5th and 6th, pin in 8; repeat from ** to ** pin in 9; from * to * with 4th and 5th, pin in 10, 3d and 4th, pin in 11, from ** to ** pin in 12.



Pattern.

On scallop, tw 18th and 19th once, ctc, pin in 13, ctc; tw 19th 5

times, 18th once, pin in 14, ctc; tw 17th once, 18th 3 times, ctc, pin in 15, ctc; tw 18th 3 times, 19th once, ctc, pin in 16, tw 19th 5 times, 18th once, ctc; work to left, taking in 16th pair; then to right, as before. Continue working back and forth until you take in 13th pair to left, pin in 23. To right, as before, pin in 24, and put aside. This is half of scallop.



Block Lace.

Working on block, tw 12th twice, ht with 11th and 12th, pin in 25, ht; ht with 10th and 11th, tw 9th twice, ht with 9th and 10th, pin in 26, ht; work back and forth, taking in a pair on each side, this pair being twisted twice before taking in, until the block is from 3d to 18th pair, inclusive, wide. Then begin to decrease, dropping a pair each time, without twisting, until we get to 10th and 11th, pin in 51, completing the block.

To finish the tulle ground, repeat from ** to **, pin in 52; with 3d and 4th, repeat from * to *, pin in 53; from ** to **,

pin in 54; with 4th and 5th, from * to *, pin in 55, 3d and 4th, pin in 56, 5th and 6th, pin in 57; from ** to **, pin in 58; with 4th and 5th, from * to *, pin in 59, 6th and 7th, pin in 60, 3d and 4th, pin in 61, 5th and 6th, pin in 62, 7th and 8th, pin in 63; ** to **, pin in 64; with 4th and 5th, * to *, pin in 65, 6th and 7th, pin in 66, 8th and 9th, pin in 67; wt with 10th and 11th.

Finishing scallop, tw 19th 5 times, 18th once, ctc; tw 17th and 18th 3 times, ctc, 16th and 17th, 15th and 16th, 14th and 15th, 13th and 14th, same, pin in 68, ctc; to right, tw 14th 3 times, 15th once, ctc, work to right in same way, pin in 69, tw 19th 5 times, 18th once, ctc. Continue working back and forth, dropping a pair to left each time, until you pin in 79, between 18th and 19th. Tw 17th twice, 18th 3 times, ctc, 16th and 17th, 15th and 16th, 14th and 15th, 13th and 14th, 12th and 13th, same, pin in 80, ctc; to right, tw 13th 3 times, 14th once, ctc, repeat same to 18th and 19th, pin in 81.

As the pattern is begun, the tulle ground is worked straight across, which necessitates missing alternate pairs of bobbins; diagonally, each pair would be used with the same effect.

ZIGZAG LACE.

[Contributed by Mrs. MARIE HOWLEY, 51 Clayton Street, Dorchester, Mass.]

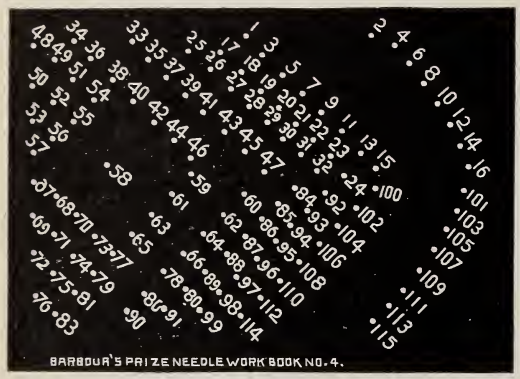
Materials: Barbour's Irish flax thread, No. 70, 3-cord, 200-yards spools, 26 pairs of bobbins, lace-desk, pins, and pattern. Fasten pattern around cylinder, as usual.

Pin 5 pairs each in 112 and 82, 48 pairs each in 113, 83, and 76, 2 pairs each at 99 and 91.

This design consists of net ground, open twisted hole ground, and "spiders." Beginning with net ground in scallop, tw 13th pair 3 times, 14th once, ht, pin in 1, ht to close; work to right, ht with 25th and 26th, pin in 2, ht; to left, drop 13th, ht with 14th and 15th, pin in 3, ht. Continue to work in this way, dropping

1 pair to left each time, until you pin in 16 on edge work to left, ht with 21st and 22d, and put aside.

In the open hole zigzag, tw 12th twice, 13th 3 times, ht, pin in 17, ht; use 13th and 14th same way, pin in 18, and so on down to point of scallop, using 19th and 20th, pin in 24. On upper side of zigzag, tw 11th and 12th twice, ht, pin in 25, ht; use 12th and 13th same way, and so on, working down to 18th and 19th, pin in 32, close with ht.

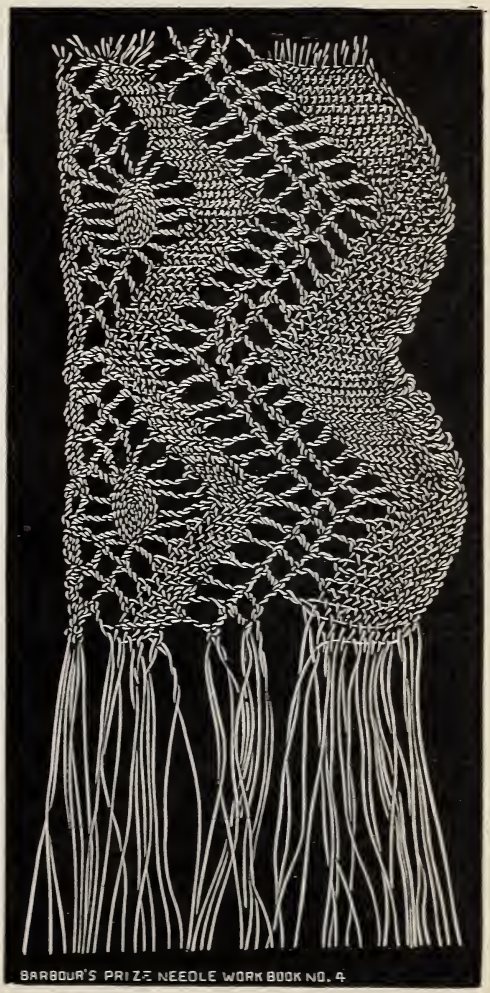


Pattern.

Working the net ground zigzag, tw 8th pair once, 9th 3 times, ht, pin in 33, ht; work to left, ht with 4th and 5th, pin in 34, ht; to right, take in 10th, which tw 3 times, then to left, dropping off 4th. Work in this way to the point, using 15th and 16th, pin in 47; to left, ht with 11th and 12th, put aside.

On the edge use 3 pairs, as follows: * tw 2d and 3d twice, ctc, tw 1st 3 times, 2d once, ctc; pin in 48, ctc; tw 2d once, 3d twice, ctc. * Tw 3d twice, 4th 3 times, ht, pin in 49, ht. Repeat from * to *, putting pin in 50. Tw 4th twice, 5th 3 times, ht, pin in 51, ht; tw 3d and 4th twice, ht, pin in 52, ht; repeat edge, pin in 53; tw 6th 3 times, 5th twice, ht, pin in 54, ht; tw 4th and 5th twice, ht, pin in 55, ht; tw 3d and 4th twice, ht, pin in 56, ht; repeat edge, pin in 57. Beginning on spider, tw 6th and 7th 5 times, ctc, tw 5th 5 times, ctc with 5th and 6th, tw 4th 5 times, ctc with 4th and 5th, tw 3d 5 times, ctc with 3d and 4th, tw 8th 5 times, ctc with 7th and 8th, ctc with 6th and 7th, 5th and 6th, 4th and 5th; tw 9th 5 times, ctc with 8th and 9th, 7th and 8th, 6th and 7th, 5th and 6th; beginning with 9th and 10th (tw 10th 5 times), work back in same way to 6th and 7th, pin in 58, ctc; to right, ctc with 7th and 8th, 8th and 9th, 9th and 10th; beginning with 5th and 6th, work to right again in same way,

dropping 10th; with 4th and 5th, to right, dropping 9th; with 3d and 4th, dropping 8th. This finishes the spider, which is always made in the same way. Proceeding now with other half of net zigzag, tw 10th 5 times, ht with 10th and 11th, pin in 59, ht; work to right, ht with 14th and 15th, pin in 60, ht; to left, taking in 9th, work in same way, then to right, dropping 15th. Continue to work back and forth to pin 66, bet 11th and 12th, on right; to left, ht with 7th and 8th, put aside.



Zigzag Lace.

On edge, tw 3d 5 times, 2d twice, ctc; tw 1st 3 times, 2d twice, ctc, pin in 67, ctc; tw 3d twice, 4th 5 times, ctc, pin in 68, ctc; repeat edge from * to *, putting pin in 69; tw 4th twice, 5th 5 times, ht, pin in 70, ht; tw 3d and 4th twice, ht, pin in 71, ht; repeat edge, pin in 72; tw 5th twice, 6th 5 times, ht, pin in 73, ht; tw 4th and 5th twice, ht, pin in 74, ht, tw 3d and 4th twice, ht, pin in 75, ht; repeat edge, pin in 76.

Tw 6th twice, 7th once, ht, pin in 77, ht; to right, ht with 10th and 11th, pin in 78, ht; to left as before, taking in 5th, pin in 79; then to right, dropping 11th, pin in 80; work back and forth, putting pin in 83, bet 3d and 4th, then to right, ht with 7th and 8th, put aside. This finishes the net zigzag.

To complete open-hole zigzag, tw 16th 3 times, 17th twice, ht,

pin in 84, ht; same with 15th and 16th, pin in 85, ht; continue to 9th and 10th, with pin in 91. On other side, tw 17th and 18th twice, ht, pin in 92, ht; work in same way to 10th and 11th, pin in 99.

For remainder of net ground in scallop, tw 20th 3 times, 21st once, ht, pin in 100, ht; to right, ht with 25th and 26th, pin in 101, ht; to left, taking in 19th, work as before, then work to right, and continue back and forth to 14th and 15th, pin in 112, ht; to right, pin in 113, and back to 13th and 14th, ht, and pin in 1 again.

This completes the design, which is a very useful one for many purposes.

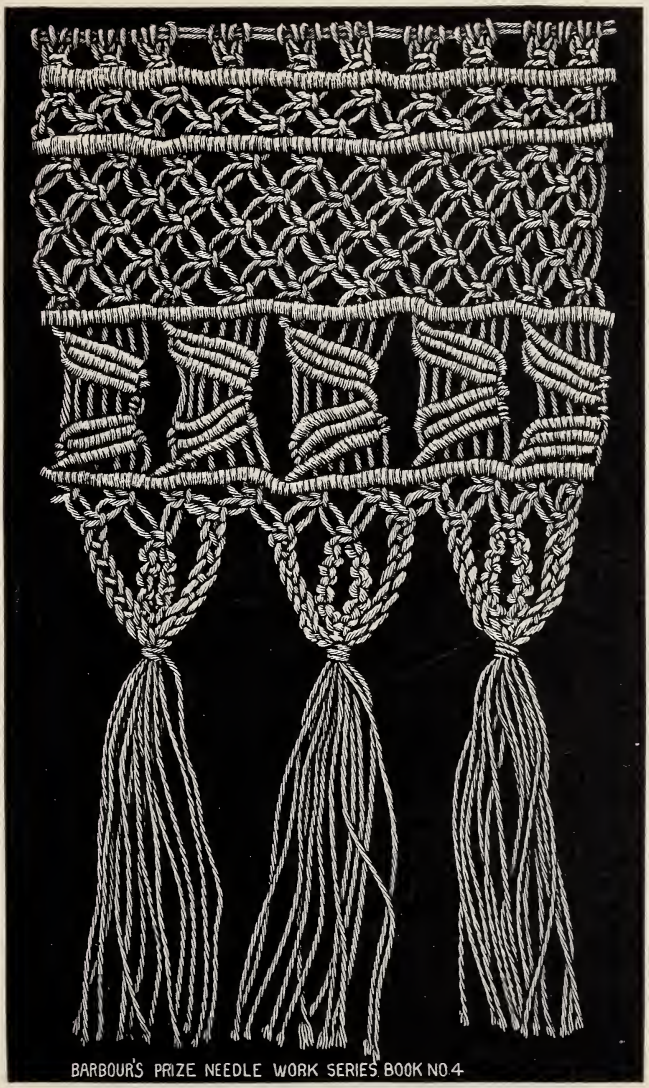
LAMBREQUIN.

[Contributed by M. E. Love, Rome, Wis.]

Materials: Barbour's flax macramé, 5-cord, No. 16, and Barbour's patent macramé-desk.

Cut threads 36 inches long, double, and knot on the horizontal thread used as leading-bar. (See directions for macramé work, page 67, No. 3.) Make a row of Solomon's knots, which are formed by taking 4 threads, hold 2 centre ones straight, pass left thread over these, pass right thread over this, under centre ones, and up through loop at left side; repeat with right thread, draw tight. Wind each thread over a second horizontal thread, make 2 rows of knots, wind threads twice over third bar; 5 rows knots, then twice over 4th bar. Take 8 threads, wind each twice around 1st thread at left, held slanting, use last thread wound to carry back, winding each thread around twice and loop through 1st space at top; carry last thread back same way. Slant next thread opposite way, carrying to left, wind to right and left as before, and repeat. Wind each thread twice over 5th bar; make 2 rows of knots. With 2d knot make single chain (made by knotting each alternately) of left and right pairs, tying 8 times; tie with Solomon's knot. Braid outside 4 threads to make curve, wind 2 of the threads around all twice, and tie at back. The 1st knot will only have 2 threads, but that may be made in single chain; all others will have 4. Cut ends evenly.

I am glad to see that knotted work is again coming into favor. It is useful in many ways, and very beautiful made with the Irish flax



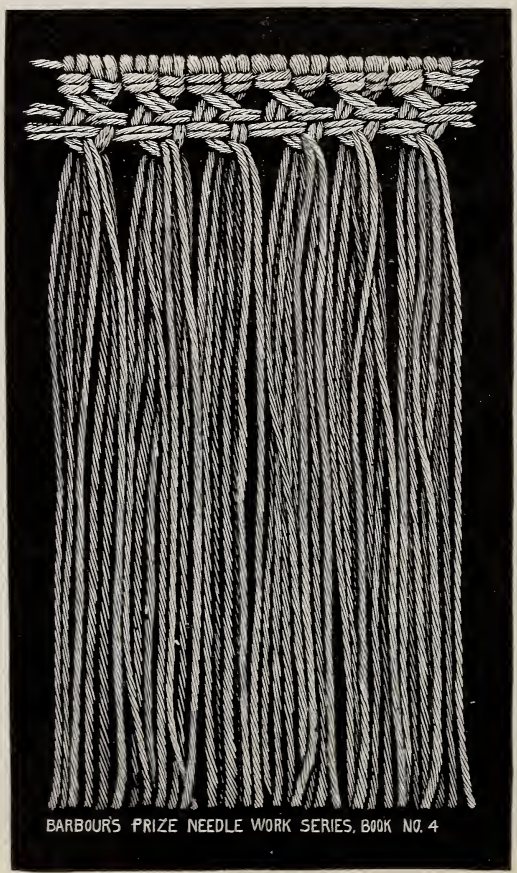
Lambrequin.

threads. By the aid of the macramé lace-desk, too, any one can easily learn to do it nicely, and it affords a large scope for household decoration.

ULSTER FRINGE.

Materials: Ulster rope linen floss, shades 71 and 80, or any color or colors desired.

Barbour's patent macramé desk is very nice for making this and other fringe. On a leading bar, knot 4 threads of each, alternating colors. Double a length of floss, stretch across, then cross the knotted threads, weaving under and over the bar, alternately.



Ulster Fringe.

Double a length of the color of floss not previously doubled, weave the knotted threads under and over this, and finish with a single Solomon's knot.

Ladies have little idea of what a simple matter it is to make this popular trimming for scarfs, table-covers, etc., or of how fascinating a study it is. Almost any design may be originated or copied, and the shades of the floss used in the embroidery exactly matched, which adds largely to the effectiveness of their work. Again, little of the fringe on sale at the stores is of the pure flax, but is cheap and "cottony" looking, and grows more so rapidly with even the most careful usage. One would hardly think of finishing a piece of embroidered work upon which she had expended time and care, with a machine-made, cheap lace, which would detract so largely from the effect of her own handiwork; why, then, should she be willing to use a "sale" fringe when she can so easily provide a rich, handsome substitute?

DEPARTMENT 4.

SCARF IN DANISH ANTIQUE EMBROIDERY.

[Contributed by Mrs. BETTY PETERSEN, 5 I. A. Schwartzgade, Kjöbenhavn, Denmark.]

Materials: Barbour's Irish flax thread, 3-cord, 200-yard spools, white, No. 40 and No. 60, and strip of heavy linen 2⅓ yards long and 20 inches wide. Use No. 60 for drawn-work and finer of the lace-stitches. For finer linen use finer thread.

Draw threads, and make plain hemstitched hem two inches wide on ends and ½ inch wide on sides. Six inches above hem make a row of drawn-work ½ inch wide, and 6 inches above this another.

Stamp or mark the design, which is a very simple one. The leaf figure which extends along the sides of scarf constitutes the greater part of the pattern. This is worked in plain satin-stitch, the stitches taken through and through, care being taken only that these are even and the work not drawn. The 3 upper segments are divided by a line in the centre of each, extending nearly to the top, the others worked over and over. A row of chain-stitching surrounds the figure in which is the open-work, all save the 3 top segments referred to. The oval cut-work figure is surrounded by a double line of stitches, set aslant from centre of line outward. The "roses" have their scalloped petals worked around, then the centre circle buttonholed, the linen cut out, and a little wheel woven in. For the open-work, thread a needle and follow design with fine running stitches, cut centre carefully, not too near the run, bend linen back, work buttonhole stitches from left to right over the edges, and fill with different lace stitches. It is all so very easy that any lady will be able to reproduce the scarf, and cannot fail to be delighted with her work. It is extremely effective, being rich and heavy. We consider Barbour's Irish flax threads superior to all others for this work.

MOSAIC WORK.

See
That all your Linen Thread carries this Trade-Mark.
FLAX

MOSAIC WORK.

THIS, a variety of flat embroidery, may perhaps be called a new version of an old story, since the "convent work" of which it is a revival, was very anciently used in the production of tapestry hangings, etc. Its antiquity does not detract from its popularity, however, and its adaptation to the requirements of modern decorative art argues strongly in its favor.

The illustration shows a section of border which may be used for finishing a table scarf, book-case drapery, portiere, or whatever is required, choosing colors which harmonize with other furnishings. In the present instance, **Shade Nos. 31, 32, 100, 101, 121 and 122** were used. The material is a wiry, scrim-like canvas, and the floss is carried over and under, making both sides alike, and following the weave of the canvas. As in doing Oriental embroidery, and other, care should be taken not to draw the work by pulling the floss too tight. It is always wise to use an embroidery frame or hoop.

The designing of patterns for this work is a fascinating study. That shown, which may be repeated to form a sofa-cushion, lounge-cover or table-spread, as is required, is almost entirely an arrangement of half-squares. Many of the old-fashioned "patchwork" patterns, now in favor again, may be utilized, and the production of a counterpane or "quilt" in mosaic work is not so arduous an undertaking as might be imagined.

For covering upholstered chairs, foot-rests, etc., this work is new and very desirable. For such purposes it is best to line the canvas with some heavy material. A handsome chair back lately observed was of mosaic work, interlined with very stiff canvas, which was padded on both sides with wadding. It was edged with a heavy cord of the floss, with loops for fastening to the chair, and the lower edge was finished with fringe of the same.

Scarf in Danish Antique Embroidery.

ART-SQUARE IN BULGARIAN EMBROIDERY.

[Contributed by ANNA G. FORD, Roxbury, Mass.]

Materials: Barbour's Ulster rope linen floss, 8 skeins each of shades Nos. 51, 71, 20½, 43, 4 skeins each of Nos. 2 and 130, and 2 skeins of No. 80, with same of shade No. 3, etching-flax, for the

Art-Square in Bulgarian Embroidery.

lacing in sides of bell. Have the design stamped or traced upon heavy unbleached linen.

But little description is necessary for doing this work, which, with its quaint combinations of coloring and conspicuous pattern, so free from the conventional pettiness of prescribed rule, is rapidly growing in favor. Separate parts of any design may be taken, varied, and enlarged upon so as to produce almost equally original patterns, to be used for portières, table-covers, etc. The embroidery is invariably done upon coarse linen, and the prettiest finish is a lace of Barbour's Irish flax thread, gray, with darned-in threads of colored floss. A beautiful table-scarf is formed of a strip of Bulgarian embroidery, edged on each side by a strip of plush of the same width, the ends finished with lace, as noted.

The square, of which a corner is shown in the illustration, is designed for a small table, cushion-cover, or whatever use it is desired to put it to. Omitting the scalloped edge, it is a beautiful design for a sofa-pillow. If preferred, the edge may not be cut out, the finish being of heavy flax lace or knotted fringe. The scallops are worked in shades Nos. 51 and 71, alternating. Outlining is done with shades Nos. 20½ and 80, alternating, beginning in the corner with shade 43 (black). The leaves in centre of scallop are worked with shade No. 20½ — the scallop being of shade 51. The first bar is of shade 20½, the second of shade 51, and the 3d of shade 130. The half-moons on the second bar are of shade No. 2, and the oval between them of shade No. 71, which also forms the bell. The oval in the bell has a figure of shade 51, with groundwork of shade 80, the curving figures on third bar are of shade 51, the leaves in bell and circles above of shade 20½. Any variations of color are permissible, so that a pleasing effect is produced. Lovers of art-work will appreciate the quaint beauty of this embroidery.

TABLE-COVER IN APPLIQUÉ EMBROIDERY.

[Contributed by Mrs. A. W. STRATTON, So. Framingham, Mass.]

Materials: 4 skeins each shades Nos. 10, 20, 42, 80, 82, 100, 120, and 131½ Ulster rope linen floss, and square of bronze-green linen, 1¼ yards wide.

The tulip design shown is very simple but most effective, and quite an oddity. The work consists of cross-stitching and outline. For the leaves, use shade 10 for the cross-stitch, to do which the

Table-Cover in Appliqué Embroidery.

floss issimply carried from one side to the other, slightly slanted, a short stitch being taken through on the edge of leaf, which is outlined, as are also the stems, with shade 20. The 1st tulip on the

right is filled in with cross-stitching in shade 42, outlined with shade 131½ ;that to the left of cluster of 3 is the same. The centre tulip of the 3 is filled in with shade 80, outlined with shade 82 ; the lower one, and that to the extreme left, is the same, while that on the right of the 3 is filled in with shade 120, outlined with shade 100.

Other corners of the spread may be varied as liked in combination of shades. A very handsome table-cover, in this design, may be made of blue denim or linen — or any other desired color with which the blue shades harmonize — using for the embroidery the new delf shades lately added to the Ulster color-book. As suggested, the design is easily and rapidly executed, and a favorite with all who desire effective work with the least expenditure of time and patience.

When the embroidery is completed, wind a skein of shade 131½, fasten in, and go around with a crochet chain, * ch 5, miss ½ inch, 1 sc in material, and repeat. For the tassel fringe, cut skeins once, draw one thread from each and place together evenly. Double, cut in half, again, take ¼, double, push loop back through chain loop, draw ends through and pull up smoothly. Miss a chain loop, and repeat.

No lady who has made a fringe of the real flax thread (Ulster floss) will again use the machine-made fringes purporting to be linen, but which are in reality half cotton, on sale in the stores.

SOFA PILLOW IN PICOT EMBROIDERY.

[Contributed by HILDEGARD ERIXON, 321 East 119th Street, New York, N.Y.]

Materials: Barbour's Ulster rope linen floss, size 00, 5 skeins shade No. 2, and 2 skeins shade No. 133, 1 skein each, same shades, size 8, square of fine, dark-green cloth, 18 × 18 inches, lining same size, and medium-size crochet hook.

Make the braid in this way: * Ch 4, 1 dc in 1st st of ch; repeat from * to desired length. A skein of the floss makes about 1¼ yards of braid.

Stamp or draw the design on the cloth (if the latter is thin, first line it with cambric to give requisite firmness), sew on the braid with long, invisible stitches along the straight edge, using for this purpose the size 8 floss, or spool linen No. 80, if preferred. Follow

Sofa-Pillow in Picot Embroidery.

the design closely. When done, fasten down the picots with an invisible stitch in the point of each. A twisted cord of the two colors of floss may be made for the edge, or a cord crocheted as described on page 55, in Book No. 3, using the two colors alternately.

This work is very easy to do, rapidly done, and extremely effective. Of course, any colors of floss may be chosen, and of cloth as well. It is applicable to any material, for table-scarfs, piano-covers, etc., etc., open, graceful designs being preferred. Allow me

ORIENTAL EMBROIDERY.

ORIENTAL EMBROIDERY.

THIS style of work is something entirely new, but will be brought out by several teachers in Art Needle-work schools during the coming fall and winter, and promises to be extremely popular. It is rapidly and easily done, and, by the use of Ulster Rope Linen, has a richness of effect that will win for it the admiration of ladies everywhere, especially those who delight in the production of artistic work with the least expenditure of time and labor. Its applications seem almost limitless. As a decoration for table scarfs and covers, lambrequins, sofa-pillows, chair-backs, etc., it will be found most effective. Colors may be chosen in accordance with the taste of the worker—the seventy-five or eighty shades produced in the Ulster Floss offer a wide field for choice—it being remembered that the aim is to attain the colorings presented by Oriental fabrics which, while brilliant, are soft, rich, harmonious.

The design chosen for illustration in color is one which for attractiveness and simplicity of outline can scarcely be surpassed. The material on which it is worked is a heavy cream-color linen. **Shade Nos. 1, 10, 30, 32, 100, 101, 110, 120 and 122** of the Barbour's Ulster Floss were chosen for the work, and the manner of combining them is plainly shown, the design being first marked or stamped. The outline thread (shade 3) is couched on, using Ulster Etching Flax of the same shade for the purpose. If preferred, gold thread may be used for this outline, giving, perhaps, more of the Oriental effect. There are but two forms of stitch used beside the common outline-stitch. Take the upper point of the *fleur-de-lis*, for one example: the threads are carried the entire length of leaf, up and down, all on one side, merely taking a stitch through the linen between. Work across these, at equal distances, taking a stitch through the linen, to hold the under threads in place. This work is all on the right side, and constitutes the greater part of that shown. The scrolls (shade 101) are worked over and under, following a straight thread across. In fact, the beauty of this work depends much on keeping the applied threads in line with the woven ones of the material.

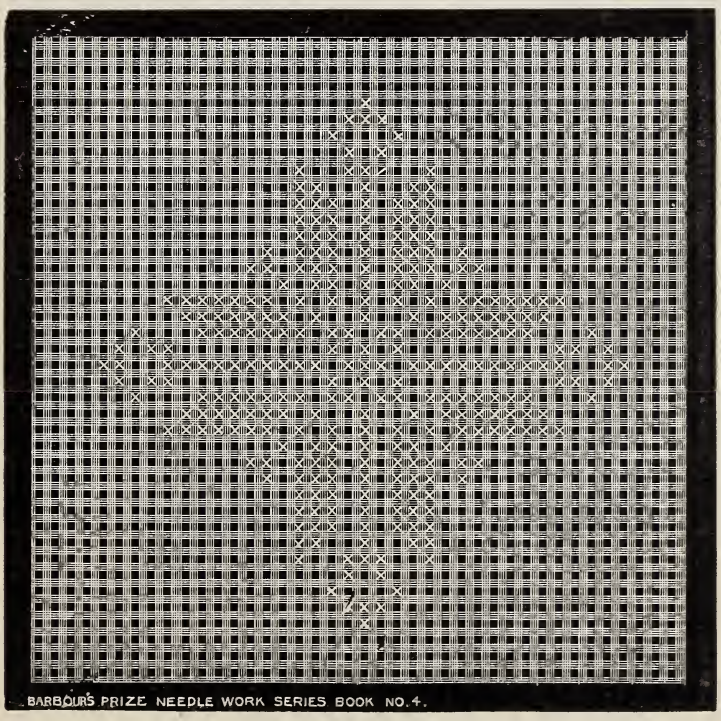
to add that Barbour's Ulster floss is far superior to silk for all work of this kind, as the silk grows fuzzy and rough with little use, while the floss remains smooth and lustrous.

CROSS–STITCH DESIGN.

[Contributed by ELLA H. STRATTON, Holliston, Mass.]

Materials: Barbour's Ulster white flossette, size *, sewing-needle large enough to carry thread nicely.

This design is pretty for many purposes; may be used as a trimming for aprons, children's dresses, etc., or be worked in color on a square of scrim for cushion-cover, tidy, or what is liked, as it may be readily enlarged or made smaller at pleasure. Miss a row



Cross-Stitch Design.

or two of checks between stars. If desired, the spool thread may be used, as it is so lustrous and smooth that the effect is excellent.

INLAID WORK.

[Contributed by Miss RUBY BOYD, 300 So. Esplanade, Leavenworth, Kan.]

Materials: Barbour's Irish flax thread, ecru, No. 80, 3-cord, 200-yards spools, 1 spool No. 250, 2-cord, 200-yards spools, French nainsook, and Brussels net.

Inlaid Work.

If making trimming for ruffling, tear off widths of the nainsook and join until of length required. Allow for hem, but do not baste or stitch. Mark on wrong side spaces or checks 7/8 inch square, then with a sharp pair of embroidery scissors cut from centre of each square nearly to the sides. Take a strip of net the length of trimming required, and a little wider than design, baste at each edge

securely on wrong side, then from the right side turn in the cut points on wrong side, forming an open diamond, in which the net shows. It is a very simple thing to do. If desired these points may be folded back and pressed neatly in place with a hot iron before basting on the net. With sewing-machine (chain-stitch, if possible) stitch closely to the edge of diamonds, diagonally across design, then turn hem over lower raw edge of net and stitch, a row of stitching completing the top, also.

The stars are worked in centre of each square with No. 80, the flax thread having a beautiful silky appearance, and washing without detracting from this. The pattern may be made wider by repeating. It is a beautiful finish for dresses, aprons, yokes, etc., also for trimming underwear. In fancy work its applications are unlimited. A sofa-pillow of red and black was recently observed, laid off in "checkerboard" fashion. For this, do the stitching with Barbour's Irish flax thread, black, No. 50, 200-yards spools, and work stars red on black and black on red, or yellow on both, with Ulster rope linen floss, size 00. The work is dainty, durable, and not at all difficult.

DEPARTMENT 5.

DESIGNS FOR DOILIES.

[Contributed by ELLA H. STRATTON, Holliston, Mass.]

1. Shamrock pattern; outline and buttonhole-stitch, or long and short stitch, and cut-work. Or this design may be used in braid-work.

2. Outline or cut-work scroll with hemstitched border.

3. Pansy design, with border in long and short stitch, or solid embroidery; very effective in natural colors.

4. Cut-work; lines buttonhole-stitched, and spaces filled with lace-stitches, behind which the linen is cut away.

5. "Good Luck" pattern; four-leaf clover, with edge in buttonhole or long and short stitch, clover-leaves in embroidery.

DOILY.

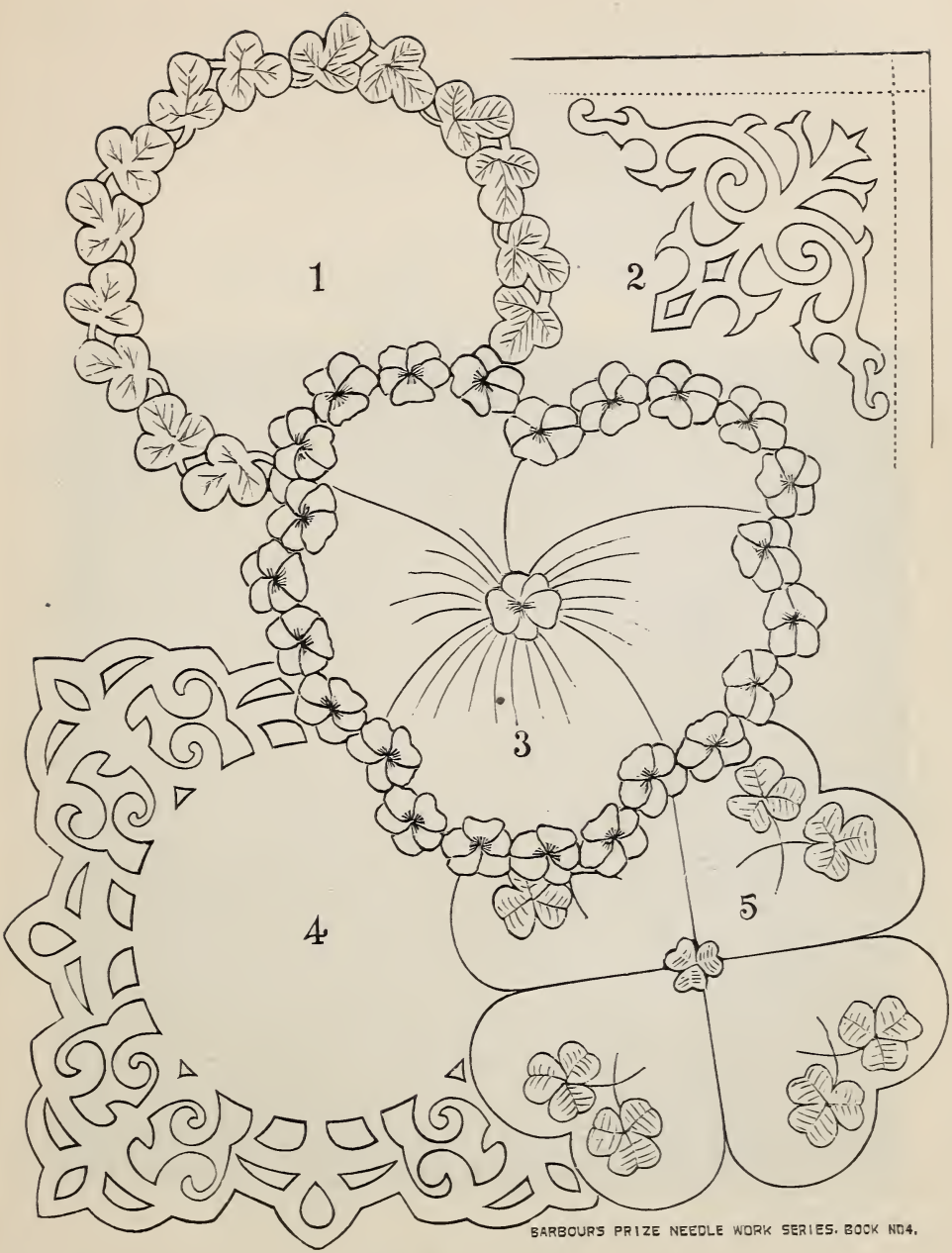
[Contributed by ALICE S. LUKA, Van Deusen, Mass.]

Materials: A skein Ulster etching flax, size 4, shade 3, 1 spool each No. 70 and No. 100 Barbour's Irish flax thread, 3-cord, 200-yards spools, ¼ yard satin jean, and 2 yards looped rick-rack braid.

Cut a square of the jean in 3 scallops, stamp or mark a tiny pattern in each scallop, and outline with the Ulster etching flax. Hem the doily neatly, using No. 100, and cover the hem with a feather-stitching, using the etching flax for this purpose. Sew the braid around the doily, catching by each point.

For the edge:

1. Dc in loop, ch 3, 2 dtc in same loop, keeping 3 sts on needle and working off together, miss a loop of braid, 2 dtc in next, ch 3,

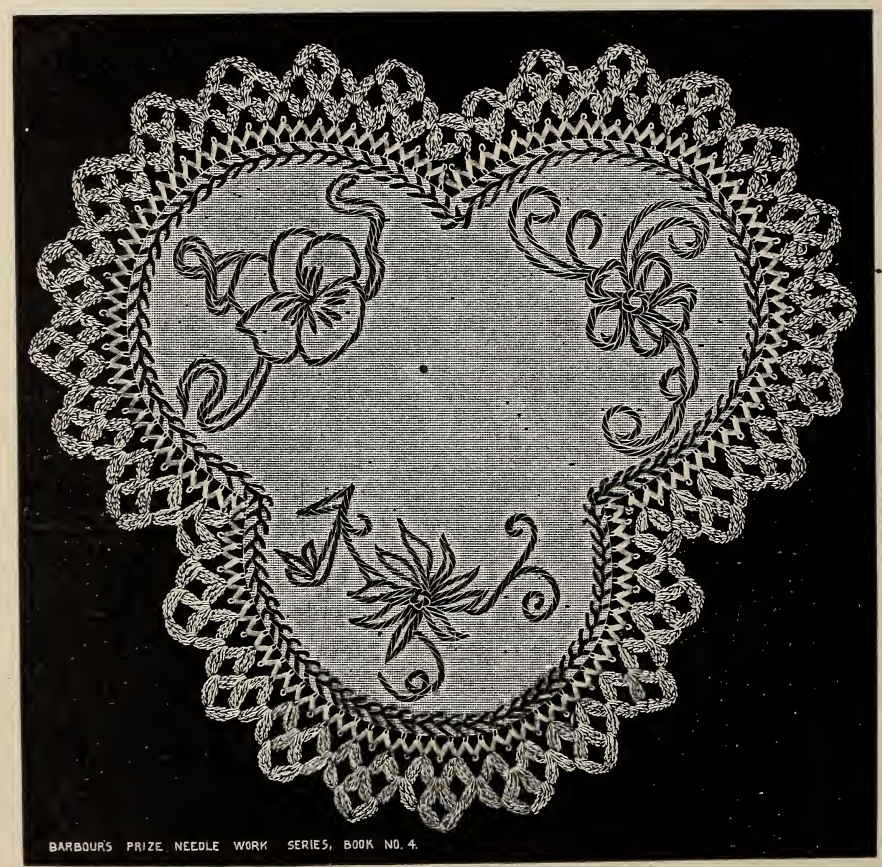


Designs for Doilies.

dc in same place, working the 2 dtc and ch off together as before, repeat from 1st of row all around.

2. Dc between 2 dtc, ch 3 and 2 dtc in same sp, 3 ch, 2 dtc in same place, * 2 dtc, 3 ch and dc in next sp, 3 ch, 2 dtc in same sp, repeat from * once, fasten off, leave a sp, and start in next sp as at beginning of the round.

3. Dc in sp, 3 ch, 2 dtc in same sp, 2 dtc, 3 ch, dc in next sp, 3 ch, 2 dtc in same sp, 2 dtc, 3 ch, dc in next sp, fasten off.



Doily.

4. Dc in sp, 3 ch, 2 dtc in same sp, 2 dtc, 3 ch, 1 dc in next sp, fasten off. This finishes 1 point of edging. Repeat from 2d round.

SEE THAT ALL YOUR
LINEN THREAD CARRIES
THIS TRADE MARK.

POPPY DESIGN.

POPPY DESIGN.

EMBROIDERIES in flax thread are absorbing more and more the attention of European needle-women as well as those of our own country, and this is quite as it should be. The Ulster rope linen floss and etching flax is now made in every desirable shade, and color novelties are constantly added as proved useful to the needle artist. We may mention one essential of embroidery thread which is a peculiar property of flax. It does not roughen with use, but remains lustrous and smooth. The poppy is much in favor with needle-workers, its large, single petals rendering it well adapted to the capabilities of the average embroiderer, while it is difficult to conceive a more effective design in natural flowers. Our illustration presents a charming model, and is from the original. Detail of stitches is unnecessary, as they are so plainly shown.

Shade Nos. 2, 20, 43, 44 and 122. Barbour's Ulster Rope Linen Floss were used in the production, which was designed originally for a scarf, of fine black linen scrim. It may, however, be most appropriately used on a sofa pillow, of linen bedspread, now so much in favor. A spread of rich ecru or "corn-flower blue" linen, having clusters of these flowers scattered over the surface, intermingled with single blossoms and petals, has a richness of effect scarcely to be imagined. It should be finished with a heavy lace of Barbour's Irish flax thread, ecru, either crocheted, netted, bobbined or knitted, with threads of the color used in the flower decoration darned in, simply following a portion of the design. A scarf to cover the pillows may be made to match the spread.

The hints given are suggestive, merely, and will be enlarged upon and elaborated by lovers of the beautiful in embroidery.

MAPLE–LEAF DOILY.

[Contributed by Mrs. E. M. Love, Rome, Wis.]

Materials: Barbour's Ulster rope linen floss, size 00, shades 1, 4½, and 11, needle large enough to let the thread slip easily, and piece of linen 10 inches square.

Maple-Leaf Doily.

Take for pattern the natural maple leaf, choosing one as perfect as possible. Mark the outlines upon the linen lightly. Outline with buttonhole-stitch, or "long and short" stitch, using shade 4½, outside this, on edge, close buttonhole-stitch with shade 11, and inside work common satin stitch between long and short stitches with shade 1. Vein the leaves with outline or Kensington stitch, using shade 4½. Cut out the linen shape of leaf, and press on

wrong side, with slightly dampened cloth over it. If preferred, other colors may be chosen, or the embroidery done with Ulster white flossette, size ***. These leaves, applied to light-green denim, make a lovely finish for table-scarf. Indeed, the idea may be utilized in many beautiful articles of home decoration.

TRAY-CLOTH IN DOUBLE OUTLINE.

[Contributed by EDNA D. STODDARD, Washburn, Me.]

Materials: Six skeins Ulster etching flax, size 4, shade 30, a spool of Barbour's Irish flax thread, No. 150, 3-cord, 200-yards spools, piece of linen 21 × 30 inches.

Tray-Cloth in Double Outline.

Draw threads 3 inches from edge, and make a plain hem, using the No. 150 thread, and taking up 4 threads with each stitch.

Mark a design of grape leaves, using a small natural leaf to draw from if you have no pattern. To make the double outline, or chain-

stitch, make a knot in the end of floss, draw your needle through work, hold the floss down with left thumb, and take a short stitch ahead in a straight line. For next stitch, hold floss as before, and put needle down through lower part or end of last stitch, bringing it up to make a stitch of same length, and draw up. This is a change from the ordinary outlining.

Use any shades of etching flax desired. Pure white (flossette, size *) is very pretty, or cream, or ecru — shades 41 or 42.

CENTRE-PIECE IN HONITON AND HALF-KENSINGTON.

[Contributed by Miss ELISE JUNGBLUTH, Beaufort, S.C.]

Materials: Barbour's Ulster etching flax, size 4, 1 skein each of shades Nos. 1, 3, 110, and 112, with a skein of No. 40 (white) for buttonholing, a 14-inch square of fine linen, and 2 sizes of braid, 8 medallions of each.

Mark out a circle lightly and carefully, having the edge in scallops, with 8 medallion ovals for the larger braid. Baste the braid on carefully, and buttonhole to the cloth, catching only a thread of the braid at each stitch, and letting the top of the buttonholing be on the edge of the braid. The smaller medallions are basted on horizontally, coming on a circle half-way between the outer or upright medallions; of these the outer edge of each medallion scallop is buttonholed, from outside toward medallion, beginning at the bottom and working entirely around, after which the edge between the medallions around the entire mat. All the buttonholing is done by making a short, then a long stitch, which gives a very pretty finish.

Embroider the roses in half-Kensington, the two upper petals toward centre of mat in shade 112, other three with shade 110, centres satin-stitched with shade 1, and French knots of shade 3.

When completed cut away the linen carefully under each medallion, being sure not to cut too near the edge.

This design, while not so elaborate as to be tedious in the work-

Centre-Piece in Honiton and Half-Kensington.

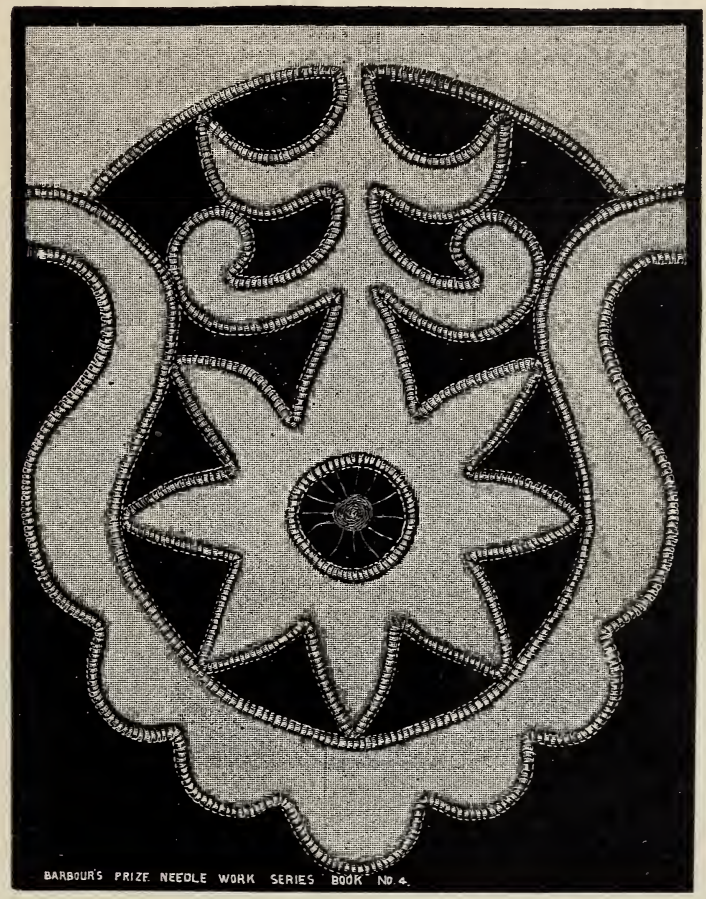
ing, is very effective. The idea is suggestive, and may be carried out in larger pieces of work, using heavier linen, if desired, with the Ulster etching flax, which comes in the most beautiful shades imaginable, and is unequalled for outlining or solid embroidery.

CUT–WORK DESIGN FOR SCARF END.

[Contributed by Mrs. H. MULLER, 44 W. 64th Street, New York, N.Y.]

Materials: Barbour's Irish flax macramé, 9-cord, white, Ulster etching flax, shade 53, and linen of width and length desired for scarf.

Mark the design, which is very simple, although showy. Carry the cord along the lines, couching it on with the etching flax. Then in the centre of the star make a little wheel as so often described in these pages, and with sharp scissors cut away the linen carefully. Designs of any kind may be used. The method is very



Cut-Work Design for Scarf End.

effective. If preferred, colored linen or denim may be chosen, with a shade of etching flax to harmonize with it. The Ulster floss is superior to other materials for the purpose.

CLOVER SOFA PILLOW.

[Contributed by ELISE JUNGBLUTH, Beaufort, S.C.]

Materials: Barbour's Ulster rope linen floss, size 00, 5 skeins of No. 20, 3 each of Nos. 110 and 30, 2 each of Nos. 111, 112, 21, and 21½, and 1 each of 121 and 61, and 24 inches double-width art denim, green or any desired color.

Outline scrolls with shade 21, stems of clover and leaves with 21½. Leaves are worked in long and short stitch with 20, veins of

Clover Sofa Pillow.

leaves outlined with shade 30. Clover flowers are worked in five shades. The stitch is a little peculiar, resembling the letter V

inverted, with a line downward from centre point — this middle stitch being made last. The 2 stitches which form the inverted V meet at the top. It is very simple, and gives the clover a most natural appearance. The first 2 or 3 rows (beginning at the top) are made with the lightest shade, 110, next 2 with 111, being careful to work the stitches closely up into the irregular spaces between the stitches of 1st shade. Nearer the bottom of flower use shade 112, then shade 121, and the bottom a few stitches of shade 61. The tiny leaves at bottom of clover are worked with shade 30 in long and short stitch.

This design is very handsome when properly worked, and may be applied to table-covers, lambrequins, portières, or what you will. It is original, and the work of an artist. The engraving can show little of its beauty as brought out by the rich colorings of the Ulster floss.

A handsome cord to match this pillow, or for any purpose, may be easily made by the use of a simple little device called a "cord-maker," or by attaching an end of "wicking" to a small pencil, and crocheting around this with the Ulster floss of shade desired.

DEPARTMENT 6.

CENTRE SQUARE.

Materials: Barbour's Irish flax thread, No. 50 and No. 150, 3-cord, 200-yards spools, ¼ inch square fine linen, and 15 yards new Ulster braid.

Centre Square.

Draw threads in square 2 inches from edge, and make plain hemstitched hem, using No. 150 for this purpose. Baste the braid upon pattern, of which one corner or side is shown. The curves are made by running the needle through the picot loops, drawing thread until the requisite shape is attained. The braids are connected by twisted threads, as shown, or by means of any desired stitches. The large space in centre of side may be filled by a woven fan-wheel, if preferred, and this method is quite as pretty. None but the most simple and rapidly made stitches are employed in this design, but it is not possible to convey either by work or engraving a correct idea of the rich effect produced by the use of this braid. It is the latest and most artistic production of the loom, and woven of pure Irish flax. The cording gives work done with it a peculiar richness of appearance, like embossing or figures in relief, differing entirely from the ordinary flat braid-work. It may be used in any design, resembling the most rich and heavy embroidery with little work, but its especial province seems to lie in the production of large pieces — such as bed-spreads, draperies, etc., which one hesitates to undertake with the ordinary braids, the process of completion is so toilsome. With the Ulster braid the work is rapidly done and the result a marvel of beauty.

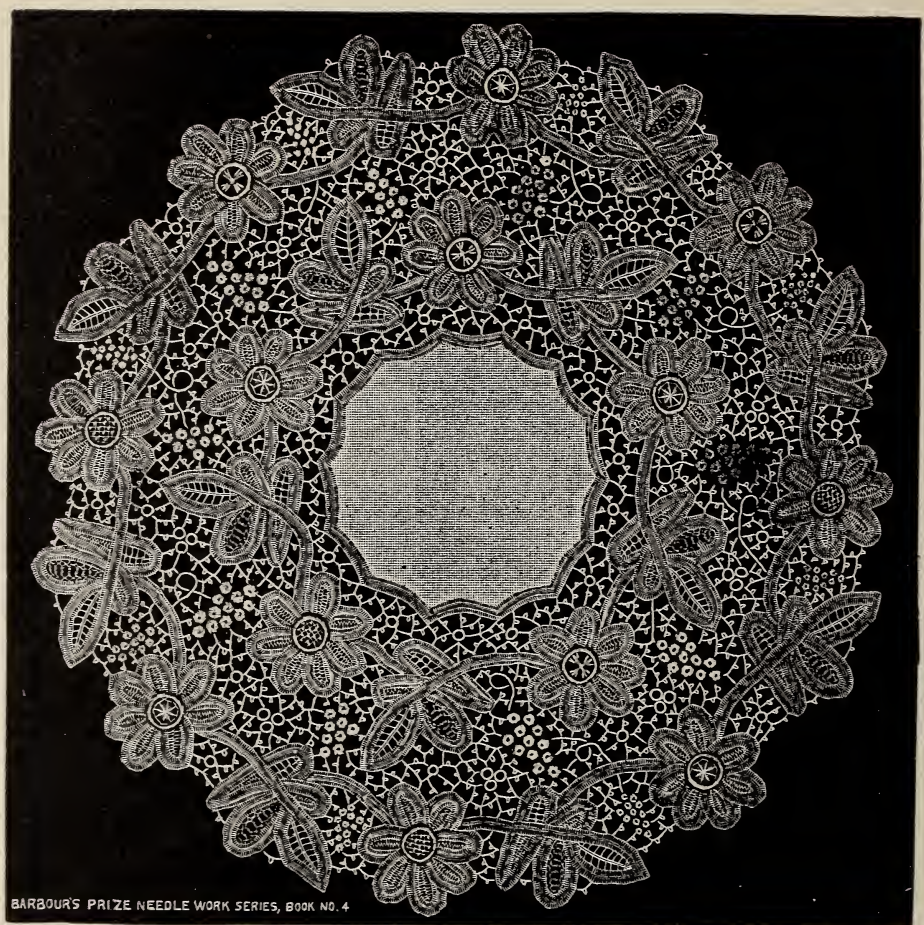
CENTRE–PIECE IN OLD ENGLISH POINT.

[Contributed by ANNA S. CONVERSE, So. Worthington, Mass.]

Materials: Barbour's Irish flax thread, 3-cord, 200-yards spools, 1 spool each No. 120 and No. 150, and 2 spools each No. 30 and No. 50, 2 dozen yards plain linen hemstitch braid, 3/8 inch wide, piece of plain linen for centre, 10 inches in diameter, sewing-needle large enough to carry thread without fraying, and fine crochet-hook. The new Ulster braid will be especially effective for this.

The piece shown illustrates a beautiful design in this work, adapted for table and furniture decoration, and will be found effective used as a centre-piece or cover for a small tea-table. The arrangement of both design and stitches is original. The design should first be placed over stiff wrapping-paper to keep the work

smooth while in progress. The braid is then firmly basted on the design, and all curves whipped with the No. 120 thread to bring them to the desired outline. All ends should be neatly fastened on the upper side, as the worker must bear in mind that the work is



Centre-Piece in Old English Point.

wrong side up while in progress. For the ground-work, also the filling of all figures, the No. 30 thread is used in a variety of stitches. One need not be confined to the use of any particular stitches, choosing those which are effective and serve the purpose desired. This illustration shows the following stitches:

Plain cross-stitch for the petals of each rose; in the leaflets of the

leaf, beginning on the upper side of petals, for No. 1 "Sorrento" bars and wheels, formed by passing the thread through length of space, twisting back on the thread twice; carry the thread across each way and twist back to centre, then work under and over the bars forming the wheels; repeat through space. For leaflet No. 2 plain cross-stitch. For No. 3, or odd leaflet, "point d'Anvers" bars, made by passing four threads through length of space, two on either side of point; beginning at the apex, weave under and over double threads, a close bar at short distances carrying the thread to the margin of braid. For leaflet No. 4 work "point de Bruxelles" (plain buttonhole) stitches along one side of braid, then on the other side make one "point de Bruxelles" stitch on braid with a long "point de Bruxelles" stitch in Bruxelles stitch on opposite side, also a close Bruxelles stitch in next stitch on same side, and fill the long stitch of previous row with close Bruxelles stitches; repeat. Plain cross-stitch for leaflet No. 5. For the buttons use No. 50 thread. These are made by winding thread ten times for the two larger sizes, and eight times for the smallest size, round a tiny pencil or stick, varying the size of same for the different sizes of buttons, crocheting over the threads with short crochet-stitch till the space is filled in full. The buttons are then grouped in clusters as may be seen in illustration, the cord attached for stem and basted wrong side up on design. The small rings scattered here and there are made by winding thread ten times round a tiny cork, and working close Bruxelles stitches over them. These are then basted down wrong side up, either singly or in groups of threes. Then all parts of the work are connected by "Raleigh" bars with picots, which are formed by passing thread three times from point to point, and working over them close Bruxelles stitches; the picots are made by passing the needle-point through stitch on bar, wind thread on needle ten times, press thumb tightly on this, and draw the needle and thread through the twists. After removing the work from the design the centres of roses are finished on the right side with raised rings, formed by winding thread twenty-five times round a cork, nearly the size of the space, then covering with close Bruxelles stitches; the ring is then turned the other side

up on the cork and the centre filled; same with back-stitch wheels formed by first making one row of loose Bruxelles stitches round ring, then pick up these stitches on a thread drawn close to form an inner circle, and fasten; pass the thread four times across the circle at equal distances, twisting back to centre each time, then work the wheel by taking a back-stitch round each strand, going round and round till the size required; some rings are filled with a Maltese cross, which is made by passing threads across the ring six times, each time twisting back to centre, in four groups; then beginning at centre weave under and over the three strands of each group till nearly full, as may be seen in illustration. Other rings are filled with "point de Bruxelles" and "point de Venice" stitches in alternate rows. Make from right to left one row of Bruxelles stitches, then work back one loose Bruxelles stitch, in which are worked three Bruxelles stitches closely drawn up; repeat. The work is then placed over the linen and side-stitched down on the upper side, the linen cut evenly on the under side, the edges turned in and side-stitched down on the braid, using the No. 150 thread for this purpose. The work should then be pinned down on a sheet and pressed with hot iron over damp cloths, which adds much to the beauty of the work.

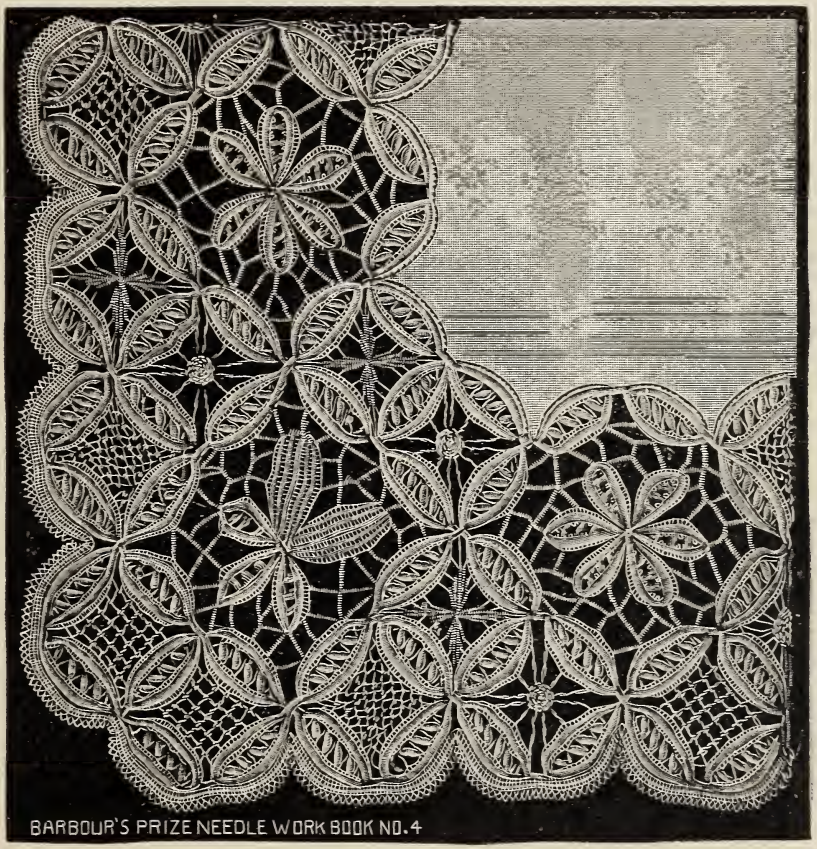
CENTRE-PIECE IN NEEDLE HONITON.

[Contributed by Mrs. L. A. THOMPSON, Highlands, Col.]

Materials, 8⅓ yards large-size honiton braid (No. 448), ⅓ yard same size, but different pattern (No. 446), for pansies in the corners, 2 yards 2d size (No. 410), 3 yards braid for edge (No. 346), and 2 spools Barbour's Irish flax thread, No. 120. Any patterns of braid that are liked may be chosen; the numbers given are those used in the design shown.

Begin by firmly basting the braid on both edges to the pattern, as one basting through the middle will not be sufficient. The flower designs are fastened together before being basted on. Baste all wrong side up, as the upper side is always the wrong side of lace.

In this design, which is original, a large variety of stitches may be used. The groundwork around the flower designs is composed of Raleigh bars, which are formed by passing the thread across 3 times and working over them a closely drawn buttonhole-stitch. The two spaces in the corner are filled by making 5 twisted bars across the



Centre-piece in Needle Honiton.

space, then 5 bars across those already made, at each intersection making a small "spider-web." The spaces on each side of these are filled with "Point de Venise." First work a row of loose buttonhole-stitches from right to left, turn, make 1 loose buttonhole-stitch, in this stitch work 2 buttonhole-stitches tightly drawn up, then a loose buttonhole-stitch, and repeat to end of row. Make every other row plain. Next is the spider-web stitch, or wheel,

which should be made large, to produce which bars are twisted across the space (12 in all) and the web woven in the centre. But perhaps the prettiest is what I shall call "weaving-stitch." Make 28 single threads across the space. Fasten your thread, which should be quite long, in the centre, and make 2 buttonhole-stitches, dividing the threads into groups of 7 each. Begin now to weave the thread around one of the groups. Having woven across 12 or 15 times, drop 1 thread on either end and continue weaving around 5 threads for 10 or 12 times, then drop a thread on either end and weave around the 3 remaining threads. Having woven across 10 or 12 times, pass the needle through the middle to the centre, and begin the opposite portion of stitch. The edge used in this piece is not picot, and launders beautifully. The centre should be of fine linen, carefully felled in. Lined with some dainty color and placed beneath a bowl of roses this piece makes an exquisite table ornament.

PLATE DOILY IN OLD ENGLISH POINT.

[Contributed by ANNA S. CONVERSE, So. Worthington, Mass.]

Materials: A spool each No. 35 and No. 100 Barbour's Irish flax thread, 3-cord, 200-yards spools, 7 yards linen hemstitch braid ¼ inch wide and 2 yards of a narrower size, with sewing-needles large enough to carry threads nicely.

General directions for preparing the design are given for centre-piece, the No. 100 thread being used for whipping the braid in place. For all stitches use No. 35, filling the bow-knots with point de Bruxelles and point de Venise in alternate rows. (First, buttonhole-stitch from right to left, then work back a loose buttonhole-stitch, in which work 3 buttonhole stitches closely drawn up; repeat.) The tiny leaves are filled with the plain cross-stitch. The groundwork connecting all braids is composed of Raleigh bars and picots, the bars formed by passing thread 3 times from point to point and working over them in plain buttonhole-stitch, closely drawn, the picots by passing needle-point through stitch on bar, winding thread around needle 10 times, pressing thumb closely on this, and drawing needle

and thread through the twists. The work is then removed from design and transferred to the linen centre, side-stitching the braid

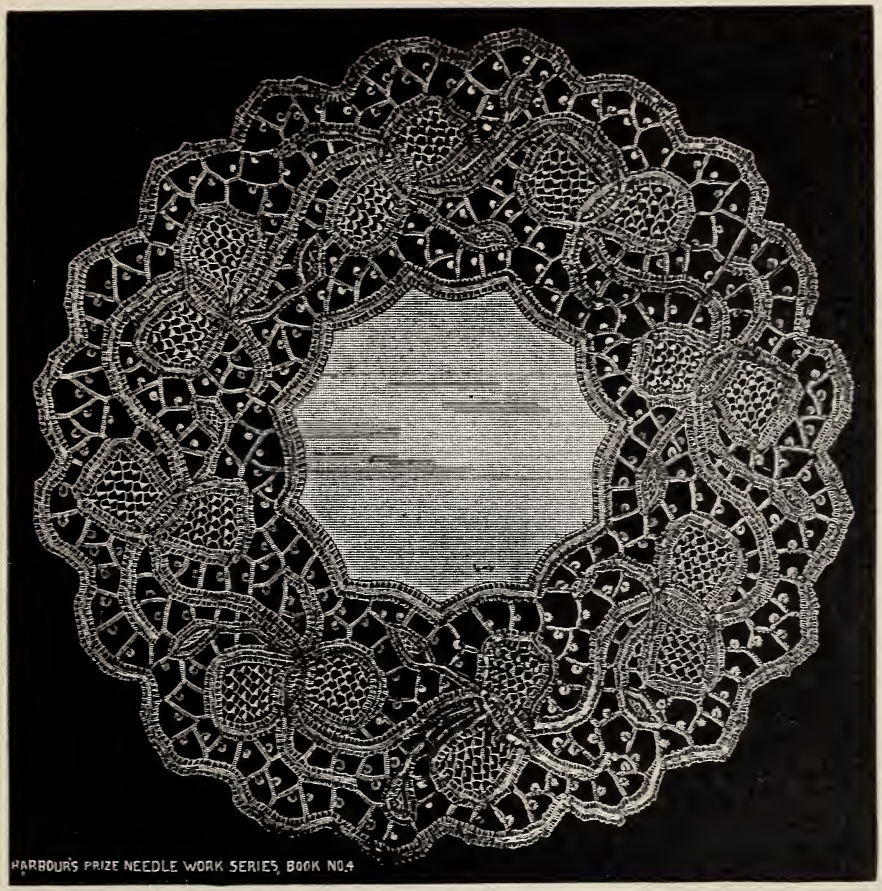


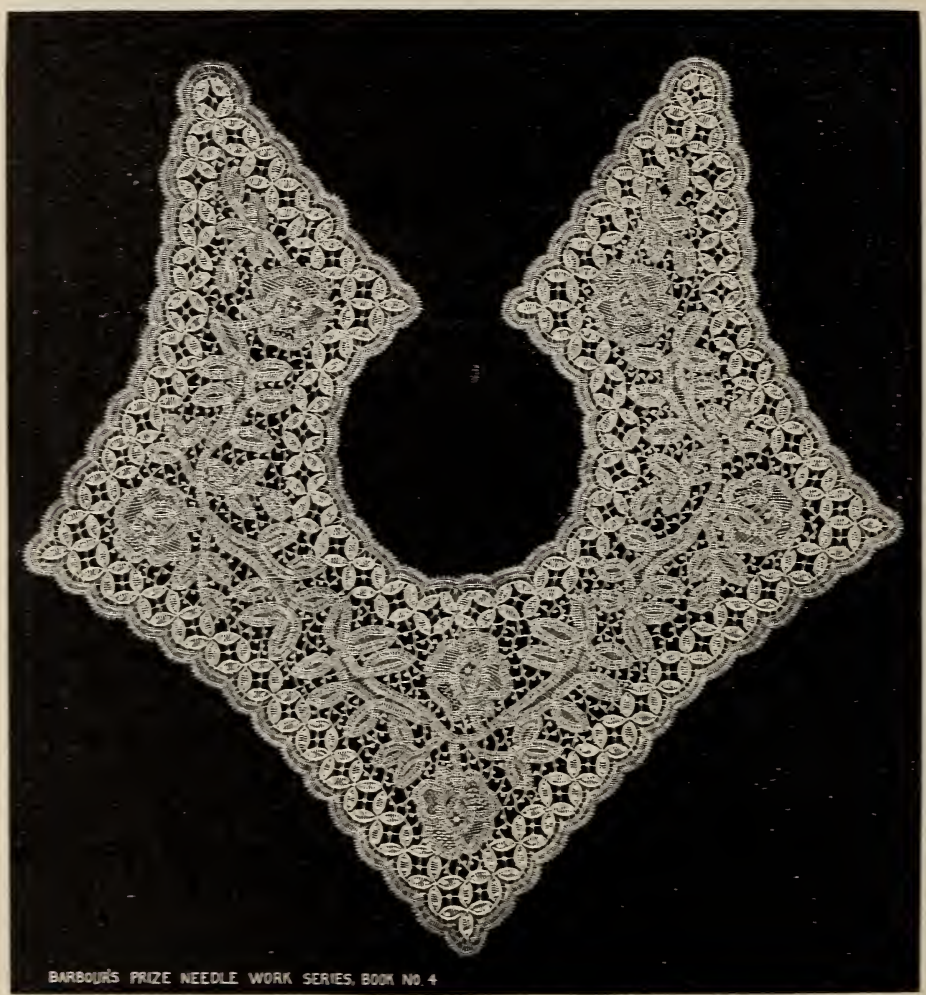
Plate Doily in Old English Point.

to this on right side, then cutting linen away and hemming edge down on wrong side. The work is then pinned down and pressed under damp cloths with hot iron. This is a simple but very pretty doily, and I like best to give the old-fashioned name, rather than the newer one of "Battenburg lace."

COLLAR IN PRINCESS LACE.

[Contributed by LILLIAN E. CONVERSE, So. Worthington, Mass.]

Materials: One spool Barbour's Irish flax lace thread, No. 250, 2-cord, 200-yards spools, 7 yards honiton leaf-braid, 14 yards plain point lace braid, 3 yards pearl edge braid, and fine sewing-needle.



Collar in Princess Lace.

This collar is an exquisite specimen of the "Princess" lace, which results from combining honiton and point lace braids in one design. Both design and arrangement of stitches are original.

The design is first stiffened by placing wrapping-paper underneath it. The braids are then basted closely upon the design; the curves whipped to bring them into proper outline; the braids sewed neatly together on the upper side (bearing in mind that this is the wrong side of the work), and the ends securely fastened, especially where the leaf braid is cut apart. The outer plain braid is connected with the leaf braid by "Sorrento" or twisted bars. The squares formed by the leaf braid are filled with "Sorrento" bars and wheels made by weaving under and over the bars.

The leaves of the sprays, and the oblong centre petals of the roses, are filled with plain cross-stitch. Of the outer row of petals in roses, the tiny petal near the peduncle is filled with "Sorrento" bars and wheel. The petal following, or No. 2, is filled with double "point de Bruxelles" or plain buttonhole stitches, two in each stitch. Petal No. 3 is filled by working from right to left a row of "point de Bruxelles" stitches, then from left to right work three close Bruxelles stitches in the last stitch of the preceding row, and tie with one Bruxelles stitch taken from the back; repeat through the row; these two rows use in alternation till the space is filled. Petal No. 4 is filled with plain "point de Bruxelles" stitches. Petal No. 5 is filled with alternate rows of "point de Bruxelles" and "point de Venise" stitches. First work a row of Bruxelles stitches from right to left, then work back a loose Bruxelles stitch in which work three close Bruxelles stitches and repeat. The heart of each rose is filled with a back-stitch wheel. "Raleigh" bars with picots form all the other connecting links throughout the collar. These are made by passing thread three times from point to point, and working over them close Bruxelles stitches; the picots are formed by passing needle-point through stitch on bar, wind thread around needle ten times, press thumb tightly on this and draw the needle and thread through the twists. The pearl braid is overhanded on the outer line of entire collar, which gives it a dainty finish. The work is now removed from design, and pressed with a hot iron over damp cloth.

HANDKERCHIEF IN IRISH POINT LACE.

[Contributed by Miss JESSIE D. ROEDEL, No. 441 Cumberland Street, Lebanon, Pa.]

Materials: One spool Barbour's Irish flax lace-thread, No. 250, 2-cord, 200-yards spools, fine sewing-needle, 15 yards plain lace-braid, 1 yard small honiton, and 5½-inch square of linen lawn.

Handkerchief in Irish Point Lace.

Sew the braid on design very carefully, taking only 1 picot for a stitch, folding over where it is needed in hemming corners and leaves; when it is put on around outside of pattern, take thread used for work, take up every picot, and draw the braid flat and firm.

It is difficult to give exact directions for lace-work of this kind, and really unnecessary, as the stitches may be varied indefinitely, according to the taste and discretion of the worker. Brussels net, or "point de Bruxelles," with which the petals of one rose are filled, is a loose buttonhole-stitch, worked from right to left until the space is filled. Then we have No. 2, a loose buttonhole-stitch with a tight stitch on the first; No. 3, the same, with 3 buttonhole-stitches, slanting them to the right; No. 4, 1 row of Brussels net, beginning at the right, then a row of No. 3, then a row of Brussels net, then stretch the thread 3 or 4 times across, and buttonhole the loose stitches, 2 in each one, on to the straight threads, stretch them again, and take up every stitch, repeating until space is filled; No. 5, work from right to left, twist the stitch, placing the needle over and under, stretch the threads across, and buttonhole over same as above, placing the twisted threads about as far apart as in Brussels net; No. 6, make a row of Brussels net, put 3 twisted stitches in each, and work on 2 rows of threads stretched across; No. 7, a row of Brussels net, then 4 tight buttonhole-stitches in every other stitch; No. 8, like No. 7, then, between every 4 stitches, make a loose stitch for the next row of 4 tight ones; No. 9, a row of the net, not quite so close, into each put 5 stitches a little looser than previously, next row 4, and so on until there is only the long stitch for the five, again; No. 10, a row of the net, next row, 4 in every other stitch, next row 3, next row, 4 into the loose stitches, then 3, again, and so on; No 11, close buttonhole-stitch for 3 rows, in 3d count stitches across, and, when you get to middle of 4th, skip 1, then work in close stitch to end, returning skip last stitch before loose one, in which work 4 tight stitches, skip 1, and so on until there are 4 or 5 open places, as the space will admit diagonally on each side, close the diamond by putting 2 close stitches in first and last open, until open stitches are all closed, same as shown in corner-tulips of handkerchief; No. 12, carry threads diagonally across and back again, fastening down centre with 2 or 3 buttonhole-stitches as the row gets wider, and weaving around centres to form tiny wheels; No. 13, as in leaves, are the twisted stitches, stretch thread straight 3 times through leaf, twist thread around these 4 or 5 times accord-

ing to size of leaf, then twist thread at first on one side, then on other, fastening with a tight buttonhole-stitch each time, and a plain stitch under the stem to get thread on other side. For filling up the design between figures and flowers, use the Brussels net with 1 knot, the thread taken across a corner first, if there is one, and always making 3 stitches so there will be a middle one to catch.

After becoming familiar with the stitches as described, which are very simple, they may be applied as desired. I learned this lace-making many years ago, and have practised it for thirty years, and I consider Barbour's Irish flax lace-thread superior to all others. The design of this handkerchief is my own, and I was awarded a medal and diploma for it at the Columbian Fair.

DOILIES IN DRAWN-WORK.

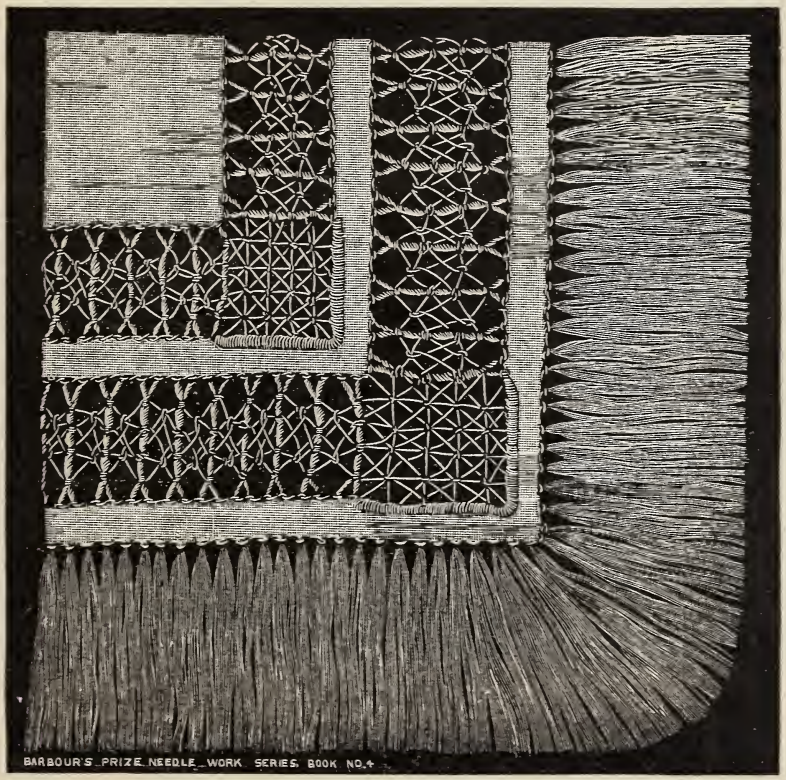
[Contributed by Miss LENA THATCHER, Frankfort, N.J.]

Materials: Barbour's Irish flax thread, No. 100, 3-cord, 200-yards spools, and fine, round thread linen.

The doilies are 8½ inches square. Draw a few threads all around 1¼ inches from the edge, and hem-stitch it for the fringe; ¼ inch from this draw out 1 thread all around each doily, making the starting point for the drawn-work. Measure off a 2-inch square in centre of each, drawing 1 thread to mark the dimensions; this square is to be left plain, and the space between the 2 threads filled with drawn-work, of a different pattern in each doily. Two designs are shown. No. 1 is rather novel, and very lace-like in appearance, but though much admired is very simple. The strands are joined into groups of 2, with four threads: 1st thread across is started ¼ inch from lower edge of row, and knotted around 1st group, next knot 2d group ½ inch above lower edge, 3d group, ¼ inch, 4th group, ½ inch, and so on through the row; 2d thread, start on 1st group ½ inch above, go down on 2d group ¼ inch, up on 3d group ¼ inch, and knot; when crossing 2d threads over 1st, knot them. The 3d and 4th threads are worked the same as 1st and 2d; 3d

starts ¼ inch from top edge of row. When this work is done, carry 2 threads across, putting the needle under each of the crossed, knotted threads. The corners are worked with plain, open blocks first, after which they are crossed and re-crossed. First row in this doily is ¾ inch, second a very little narrower.

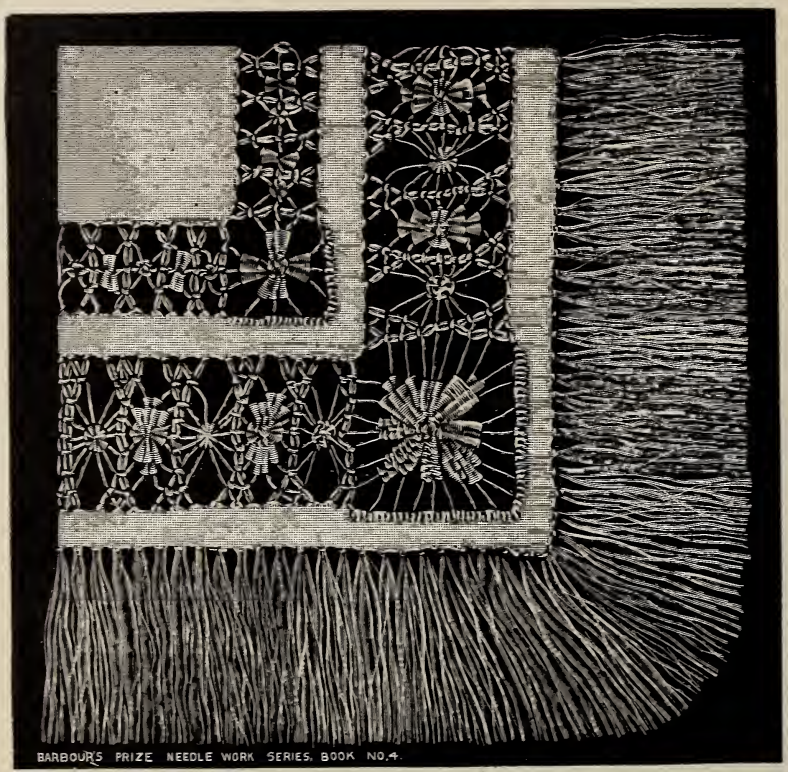
No. 2 is worked with 2 rows, the 1st ¾ inch; 3 strands are joined with a dividing thread, 2 threads each side of the middle dividing them and forming the foundation on which the wheels and figures are woven. The 2d row is ½ inch wide, consisting of 2



Doilies in Drawn-Work, No. 1.

strands joined with a middle thread, and 1 thread each side; smaller wheels and figures are worked in this row. The corners are worked to match the figures in the rows. There are 6 doilies in the set, or as many as one likes to have, and it is very easy to vary the design.

When I begin I scarcely know how I shall work a doily; I pull the threads, measure and line out the rows and blocks, buttonhole the



Doilies in Drawn-Work, No. 2.

raw edges, etc., and while doing this ideas come to me. For fine work I shall hereafter use No. 150 thread. Ecru is very effective on white, giving a rich appearance.

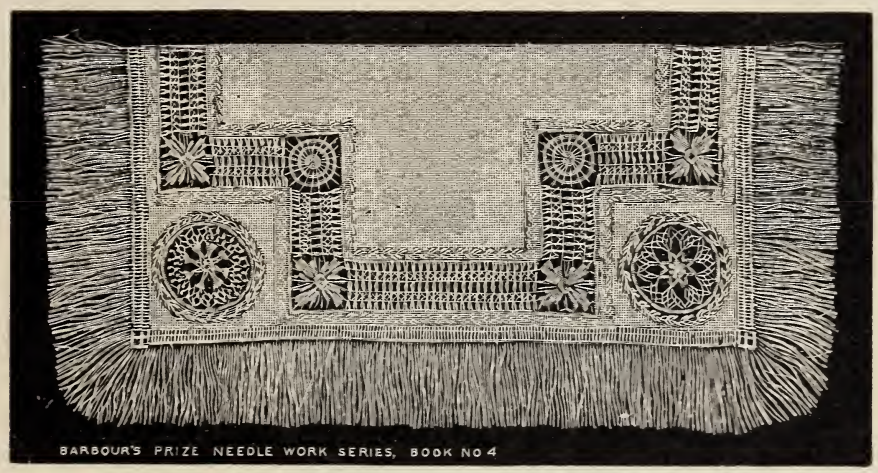
SERVETTE.

[Contributed by Miss M. F. JACK, 101 East Falls Street, New Castle, Pa.]

Materials: Barbour's Irish flax thread, No. 100, and No. 70, ecru, 3-cord, 200-yards spools, and 12-inch square soft-finish linen.

Draw a few threads 1¼ inches from edge, all around; leave 5 threads, draw 6, and repeat. This makes 2 rows of 5 threads of

the material, which are to be pin-stitched. Allow a space ¼ inch all around for feather-stitching; next, draw a circle in each corner, using your No. 100 spool, buttonhole-stitch around closely, work a design as shown in each, having opposite diagonal corners alike, and cut away the linen under each. This may be deferred until the servette is completed. Draw a band ¾ inch wide along the sides and around the circles in corners, buttonhole-stitch closely where material is cut (3 places in each corner), using the No. 100 thread, which is used for all work except the feather-stitching, for which use No. 70. If preferred the size 4 floss may be used for the latter purpose, this having all the appearance of silk, while it launders beautifully. The pattern in the band is very simple, but effective, and the wheels and bars in corners need no description, as nearly all are familiar with this style of work. When completed, draw the



Servette.

fringe carefully. The ecru thread gives a very rich appearance. I have been engaged in doing this work for several years, disposing of it in New York and other places, and perhaps may be allowed to say that I buy Barbour's Irish flax thread by the box, finding it better adapted to my purpose than any other I have tried.

EXPLANATION OF TERMS AND ABBREVIATIONS USED IN BARBOUR'S PRIZE NEEDLE-WORK SERIES.

TERMS USED IN KNITTING.

K, knit plain.

O, over; thread over needle, forming an extra stitch. O 2, over twice.

N, narrow; knit two stitches together.

P, purl (or seam); knit with thread before needle.

Sl, n, and b, slip, narrow, and bind; slip first stitch, narrow next two, and draw slipped stitch over.

Sl and b, slip and bind; same as sl, n, and b, omitting the narrowing. To cast or bind off, continue the process.

Stars and parentheses indicate repetition; thus, * o2, n, repeat from * twice, and (o 2, n,) 3 times, mean the same as o 2, n, o 2, n, o 2, n.

TERMS USED IN CROCHETING.

Ch, chain; a straight series of loops, each drawn with the hook through the one preceding it.

Sc, single crochet; hook through work, thread over and draw through work and stitch on hook at same time.

Dc, double crochet; hook through work, thread over, and draw through, over, and draw through two stitches on hook.

Tc, treble crochet; over, draw thread through work, over, draw through two stitches on hook, over, and draw through remaining two.

Stc, short treble crochet; like treble, save that the thread is drawn through the three stitches at once.

Dtc, double treble crochet; thread over twice before insertion of hook in work, then proceed as in treble crochet.

P, picot; a loop of chain joined by catching in first stitch of chain.

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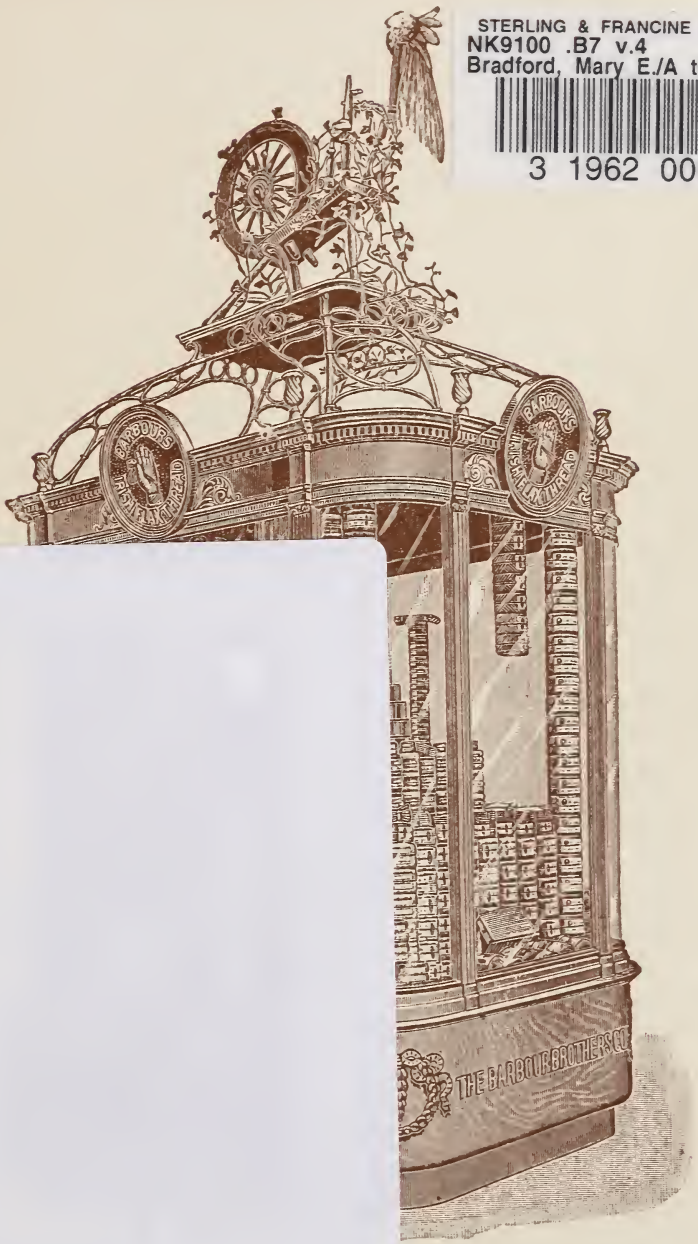

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